The AMERICAN HOME

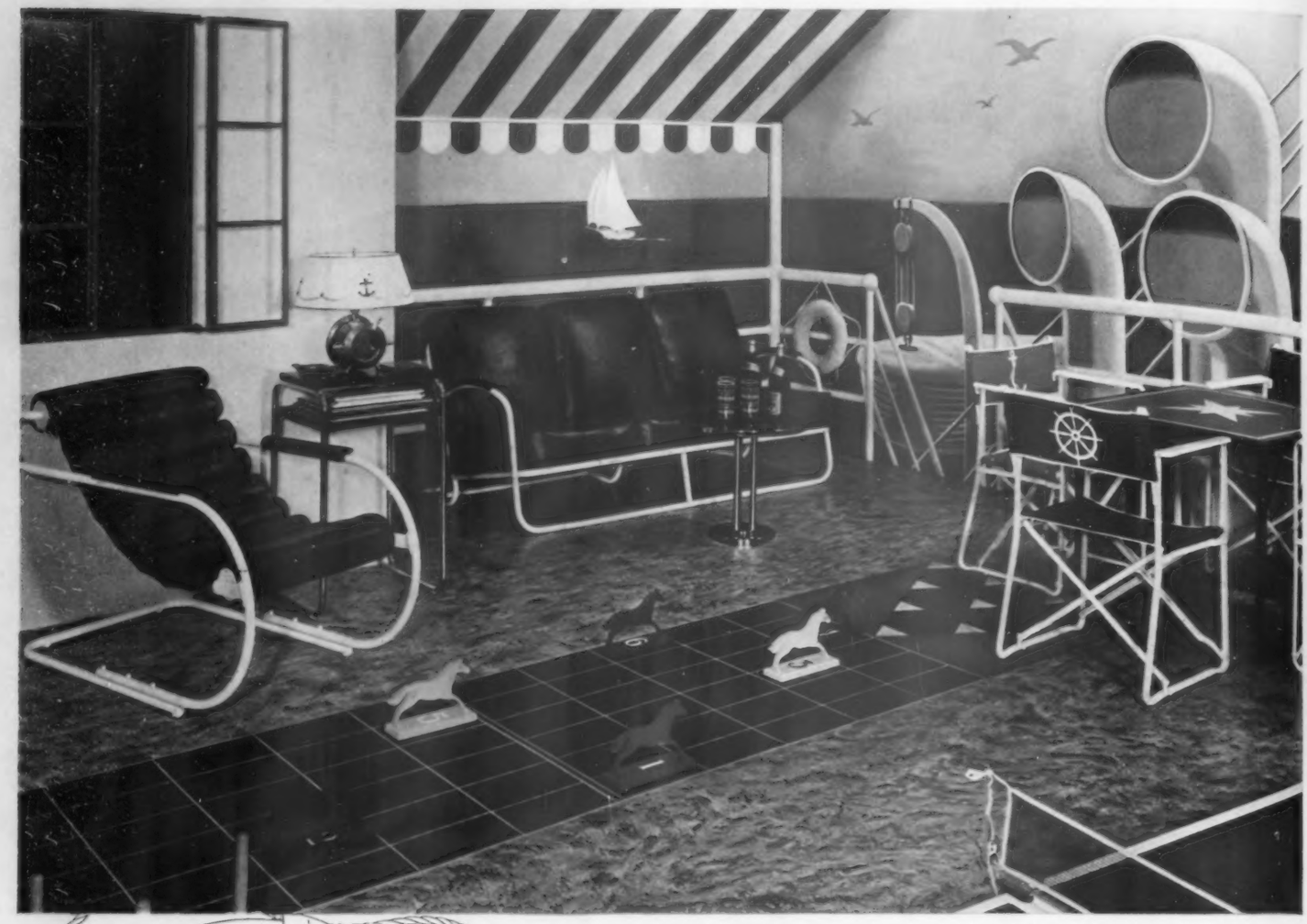
10¢

Small House Portfolio : 11 House Plans

REMODELLING :: GAME ROOMS :: FOUNDATION PLANTING

PERIODICAL ROOM
GENERAL LIBRARY
UNIV. OF MICH.

SEPTEMBER 1934



Attics are easy to transform with Armstrong's Linoleum. Here plain colors inset in Marbelle No. 018 form the game deck.

Why not make that old third floor the most popular room in the house?

AT LAST that "Orphan Annie" room comes into its own! Remarkable how a few well-planned changes in the old attic can put new life into the whole house. That's because when attics go nautical every member of the family has a lot more fun.

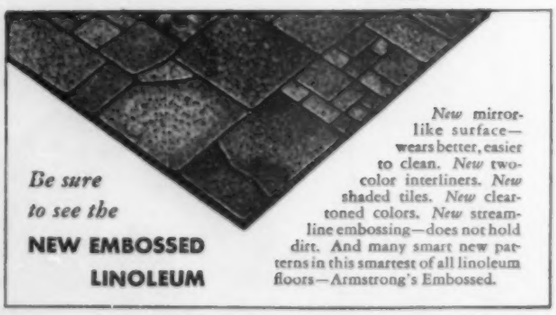
You start the transformation with a ship's play-deck that hides the old floor boards. Armstrong's Linoleum in plain colors, Jaspés, and Marbelles can be easily cut to form the base for any deck games you like best—horse racing, tenpins, even shuffleboard. Cement the whole in place over lining felt. And there you are! All done in a day—and soon you are repaid in genuine fun and relaxation.

No need to worry about wear. The colors of your new Armstrong Floor are inlaid. Easy to clean, too. The seams are almost invisible. That means you can play on it, yes, even dance on it to your heart's content without fear of harming the pattern. In fact, Armstrong's Linoleum is so practical and so popular for dancing that it is used extensively in hotels, restaurants, and clubs!

Your local linoleum merchant is equipped to install Armstrong game floors. The cost is but a fraction of what you might spend for pleasures that don't please half so much. And your game floor will entertain for years and years!

Helpful Decoration Ideas

If you would like to know more about the details of this game room, write to the Armstrong Bureau of Interior Decoration for a complete specification sheet. It will be enclosed in a copy of "Floor Beauty for New Homes and Old," which tells the story of linoleum floors for every room in the house. All this for 10¢. (Canada, 40¢.) Armstrong Cork Company, Floor Division, 969 Pine St., Lancaster, Pa.



Be sure to see the **NEW EMBOSSED LINOLEUM**

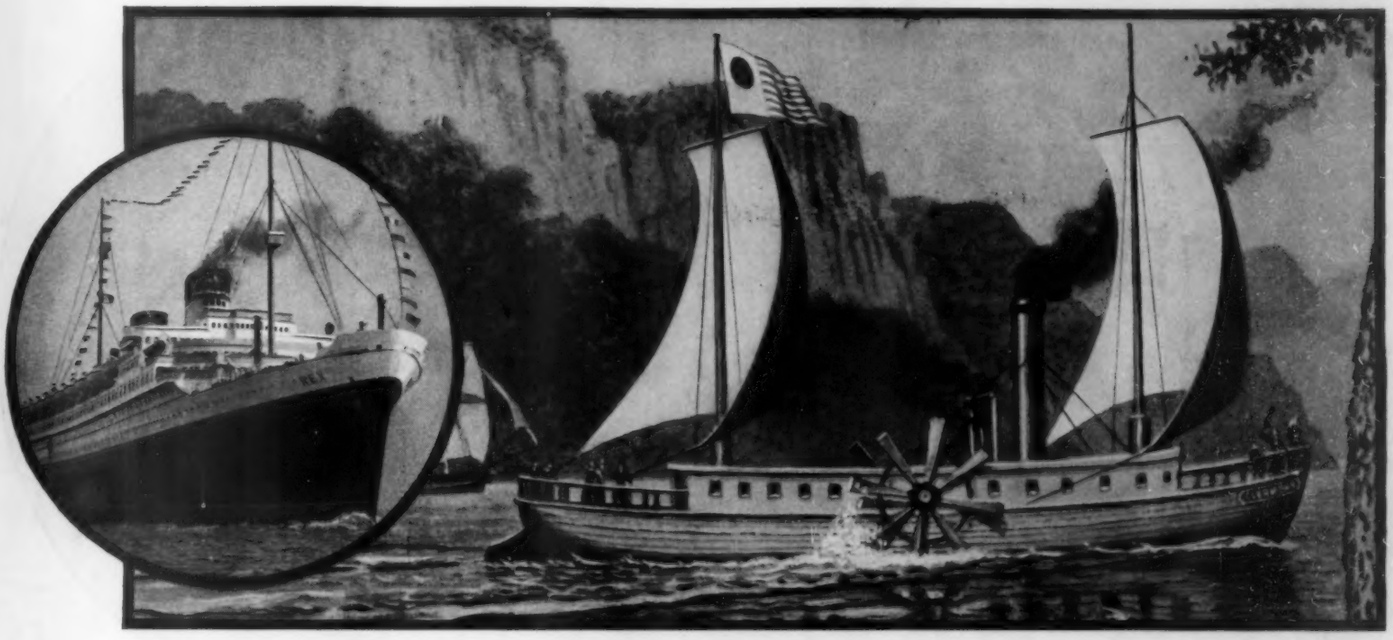
New mirror-like surface—wears better, easier to clean. *New* two-color interliners. *New* shaded tiles. *New* clear-toned colors. *New* streamline embossing—does not hold dirt. And many smart new patterns in this smartest of all linoleum floors—Armstrong's Embossed.

Armstrong's Linoleum Floors

FOR EVERY ROOM IN THE HOUSE

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS *and* ARMSTRONG'S LINOWALL

THE G-E OIL FURNACE AND AN "OIL BURNER" ARE AS DIFFERENT...



as an ocean liner and "Fulton's Folly"

EXPERIENCE has proved that it doesn't pay to put an attachment "oil burner" in a boiler designed for coal.

Attachment burners cannot equal the G-E Oil Furnace for economy. Many former attachment owners who now have the G-E report fuel savings that average 25% over their old burners. Owners who previously hand-fired their furnaces report even greater savings—up to 50%.

With this furnace, the remarkable economy is an added dividend that you get in addition to the greatest heating luxury yet devised for the home. You have hot water the year round at the turn of a faucet. You have these advantages because of the exclusive features that are yours with the G-E Oil Furnace.

Why lull your better judgment with the slightly lower purchase price of a makeshift when the G-E Oil Furnace is far lower in cost on the basis of installation, operation and maintenance? Especially when you can have this furnace now for only a small down payment, with 2½ years to complete the balance. In fairness to yourself visit the showroom and get the facts! Or have them sent to you. Write or phone.

GENERAL ELECTRIC OIL FURNACE

G-E AIR CONDITIONING FOR WINTER, SUMMER AND YEAR ROUND

General Electric Company
Air Conditioning Department, Div. AH.9
570 Lexington Ave., New York, N. Y.

I want more information about the G-E Oil Furnace—*free.*

Name.....

Residence.....

City & State.....

"It's lovely—and so smooth!"

. . . as though a giant hand had smoothed it!

And you can have the same pride, delight and comfort in owning a Perfect Sleeper mattress. Here, at last, is a mattress which enables you to dress your beds trimly. It doesn't bulge. It isn't puffy. It holds its shape. It can easily be kept clean. And—it will outlast mattresses costing twice its price! For the Perfect Sleeper has NO TUFTS . . . no humps. No deep creases. Nothing to compress the padding and springs, nor to wear-and-tear the ticking or render it loose and flabby.

But the Perfect Sleeper's greatest appeal is its amazing comfort. There's nothing to hamper its resiliency—nothing to pull it down in spots. Its softness is an *even* softness. It snuggles to you as tenderly as a fleecy cloud. And it will continue to do so—for a generation or more. See the Perfect Sleeper for yourself—at your department, furniture or house-furnishings store. Ask to have its marvelous interior construction explained to you—while you feast your eyes on its beautiful damask pattern, finish and colors. Sleeper Products, Inc., American Furniture Mart, Chicago—Factories in twenty-seven cities.

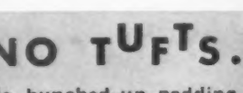
Perfect Sleeper construction is *patented*—exclusive. Instead of tufting, an inner layer of clean, white Javanese sisal—*securely quilted* to a strong spring casing—holds things in place. To its thousands of tiny "fingers" clings the deep outer padding of fluffy cotton. It can't "creep." The hundreds of electrically tempered springs are firmly anchored. No other mattress is like the Perfect Sleeper!

PRICE $39.50

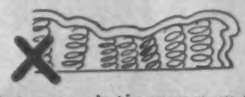
(On Pacific Coast, $42.50)

NO TUFTS...

No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!

Made and guaranteed only by these reputable regional manufacturers licensed under three basic patent-rights:

EAST

BOSTON, MASS. (East Cambridge). Enterprise-Moakler Co., 155 Second Street.
BUFFALO, N. Y., HandCraft Bedding Corp., 800 Prospect Avenue.
HARRISBURG, PA., Capital Bedding Co., 14th and Howard Streets.
LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.
NEW YORK, N. Y., Arnold W. Becker Co., Inc., 780 E. 138th Street.
PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.
PITTSBURGH, PA., Re-Ly-On Products Co., 1104 Reedsdale Street, N. S.
PORTLAND, ME., Enterprise Mattress Co., Inc., 45 Cross Street.

CENTRAL

CHICAGO, ILL., Schultz & Hirsch Co., 1300 W. Fulton Street.
CINCINNATI, OHIO, Adam Wuest, Inc., 514 E. Pearl Street.
DETROIT, MICH., Gordon-Chapman Company, 3976 "C" Street.
INDIANAPOLIS, IND., The J. C. Hirschman Company, 1201 E. Maryland Street.
LOUISVILLE, KY., Kentucky Sanitary Bedding Co., Inc., 147 North 4th Street.
OMAHA, NEB., L. G. Doup Co., 1301 Nicholas Street.
TOPEKA, KAN., McEntire Brothers.

SOUTH

ALEXANDRIA, LA., Alexandria Bedding Company, Maple and Tenth Ave., South.
BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.
CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.
JACKSONVILLE, FLA., Florida Spring Bed Mfg. Co., Beaver and Georgia Sts.
MEMPHIS, TENN., National-Rose Spring and Mattress Co., 767 Kentucky Street.
NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.
NEW ORLEANS, LA., Southern Mattress Company, 1101 Annunciation Street.

WEST

DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.
PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.
SALT LAKE CITY, UTAH, Salt Lake Mattress & Mfg. Co., 535 West Broadway.
SAN FRANCISCO, CALIF., Simon Mattress Manufacturing Co., 1777 Yosemite Avenue.
SEATTLE, WASH., Washington Furniture Manufacturing Co., 1964 Fourth Avenue.

A SLEEPER PRODUCT

PERFECT SLEEPER Mattress

Other genuine Sleeper mattresses, box springs and studio couches include Restal Knight, Onotuft, Dream Mat, Wonder Mat. As low as $19.75.

THE MOST SENSATIONAL OFFER EVER MADE

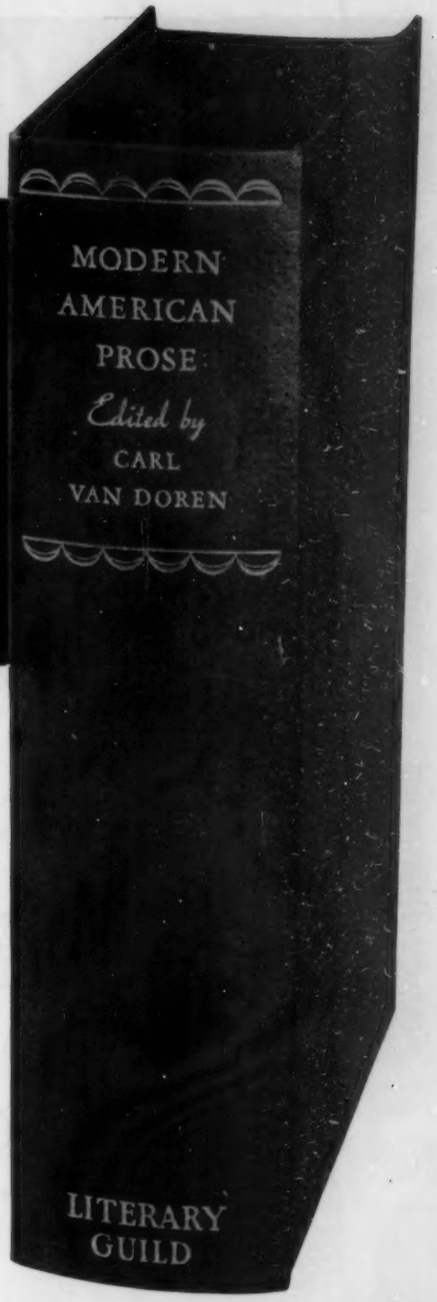
To New Members of the Literary Guild

FREE Modern American Prose

EDITED BY Carl Van Doren

The Best American Stories, Poems, Plays, Essays of Our Times · A Feast of Reading Collected Into

ONE BIG VOLUME



A library of living literature in one volume! Enough fascinating reading for a whole season—and the kind of book you will return to again and again for its wealth of cultural enjoyment.

1000 PAGES — 60 FAMOUS WRITERS

Maxwell Anderson	Floyd Dell	Ludwig Lewisohn	Stuart P. Sherman
Sherwood Anderson	John Dos Passos	H. L. Mencken	Laurence Stallings
Mary Austin	Theodore Dreiser	Paul Elmer More	Gertrude Stein
Carl Becker	T. S. Eliot	Lewis Mumford	Mark Van Doren
William Beebe	William Faulkner	George Jean Nathan	Hendrik Willem van Loon
Thomas Beer	F. Scott Fitzgerald	Albert Jay Nock	Carl Van Vechten
Randolph Bourne	Waldo Frank	Dorothy Parker	Eleanor Rowland Wembridge
Van Wyck Brooks	Albert Halper	Julia Peterkin	Glenway Wescott
Pearl S. Buck	Ernest Hemingway	Burton Rascoe	Edith Wharton
James Branch Cabell	Joseph Hergesheimer	John Reed	Thornton Wilder
Erskine Caldwell	James Weldon Johnson	Elizabeth Madox Roberts	Edmund Wilson
Willa Cather	Alva Johnston	Constance Rourke	Thyra Samter Winslow
Frank Moore Colby	Joseph Wood Krutch	Carl Sandburg	Thomas Wolfe
E. E. Cummings	Ring W. Lardner	George Santayana	Alexander Woollcott
Clarence Day	Sinclair Lewis	Evelyn Scott	Elinor Wylie

Out of more than sixty selections in this volume less than a dozen have ever before appeared in any anthology. *Eleven episodes from famous recent novels* (ranging in length from 1,800 to 25,000 words). *Four novelettes* (each more than 15,000 words actually averaging about 25,000). The brilliant novelette by Thomas Wolfe (*A Portrait of Bascom Hawke*), has never appeared in book form. *Eight short stories.* Six important episodes from *notable biographies or memoirs.* Ten separate portraits of actual persons. *Ten vivid studies of places* (ranging from cities to deserts). Six studies in *literary criticism.* The famous war play *What Price Glory*—given in full. Vigorous discussions of almost all the topics which have interested Americans since 1914. In addition an index of authors with biographical facts about them. And in conclusion an interesting account of American literature since the World War.

All of this great reading in ONE Volume! It is yours absolutely free with free membership in the Literary Guild.

WHAT GUILD MEMBERSHIP MEANS

In the first place, Guild Membership is free. It costs nothing to join. And there are no dues or charges of any kind.

The advantages of membership are numerous. The Guild provides the most complete, economical, and convenient book service in the country. The famous Editorial Board selects each month the outstanding new book just published. If you want the Guild selection for the month, it is sent to you on approval. You may return it in five days, or you may keep it and pay only $2.00 for it (plus a few cents carrying charges) regardless of the retail price. (The regular retail prices of Guild selections range from $2.50 to $5.00.) If you do not want to examine the Guild selection for the month, then you may take your choice from twenty other outstanding books recommended by the Editors, or you may have any other book in print at the publisher's established prices.

However, if you do not want *any* book that month, you are not obligated to take any. You may buy as few as four books during the year to enjoy all advantages of membership.

Editorial Board of the Literary Guild
Carl Van Doren — **Burton Rascoe**
Julia Peterkin — **Joseph Wood Krutch**

Monthly Literary Magazine "WINGS" is FREE

During the year you will receive without charge 12 issues of "WINGS," a sparkling illustrated magazine with news of books and authors. In this magazine descriptions are given of the Guild's current book selections and recommendations. It is a guide to the best reading and is invaluable to everyone who wants to keep up-to-date on the new books.

GUILD MEMBERS SAVE UP TO 50%

Outstanding of all advantages of Guild membership, particularly at this time, is the saving in cost of books. Remember, Guild savings are not merely fractional savings. When you can get a $3.00, $4.00, or $5.00 book for only $2.00, you can see at once that your book bills can be cut in half, and that you can afford to buy more books this way than under any other plan.

A further saving is possible on special book offers of former selections and other titles. Full details of this special plan will be sent to you upon enrollment.

PROTECT YOURSELF AGAINST RISING BOOK PRICES

Labor and materials are constantly increasing in cost, and so is the cost of book manufacture. Free membership protects you against any increase in price of Guild selections for a whole year.

SUBSCRIBE NOW

Send No Money

The special features of Guild membership guarantee you greater economy, convenience, and satisfaction than any other method of book buying. *Remember:* members buy only the books they want and they may accept as few as four books a year. The Guild service starts as soon as you send the coupon. Our present special offer gives you the big 1,000-page volume MODERN AMERICAN PROSE absolutely free. This book will come to you at once, together with the member's Handbook giving full information about the Guild Service and special savings.

MAIL THIS COUPON TODAY

FREE—MODERN AMERICAN PROSE

The Literary Guild of America — **Dept. 9-AH**
55 Fifth Avenue, New York

Enroll me without charge as a member of The Literary Guild of America and send me the Member's Handbook. I am to receive free each month the Guild Magazine Wings and all other membership privileges for one year. I agree to purchase at least four books of my choice through the Literary Guild during the year—either Guild selections or otherwise—and you guarantee to protect me against any increase in price of Guild selections during this time.

In consideration of this agreement you will send me at once, FREE, a copy of MODERN AMERICAN PROSE.

Name .....

Address .....

City ..... State .....

Subscriptions from Minors Must Have Parent's Signature

This offer restricted to persons living in the United States. If you reside elsewhere write for information. Canadian inquiries should be addressed to McAinsh & Co., 388 Yonge Street, Toronto.

NEO-CLASSIC

DESIGN IN HIGH-FASHION COLORS

ORINOKA presents Neo-Classic, a smart drapery fabric, for the new classic revival in decoration. • Simplicity of line in these new patterns demands color. Choose a delicate Carrara-marble shade to go with the white elements in your color scheme. A rich plum gives winter warmth to a drawing-room. Victorian red is cheerful, and rust reflects the autumn season. Yellow and blue are Directoire colors. • Orinoka fabrics are *practical* as well as beautiful. Dyed by a special Orinoka process, they do not fade. This famous guarantee protects your investment in them: "These goods are guaranteed absolutely *fadeless*. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price." Look for this guarantee on the tag attached to every bolt. • There are numerous other Orinoka designs, for both period and modern interiors. And Orinoka fabrics, for all their splendid quality, are most reasonably priced. Our booklet, containing *authentic* information on decoration, helps you to choose correct patterns and colors. Write for a free copy today. The Orinoka Mills, 183 Madison Avenue, New York City.

ORINOKA SUNFAST DRAPERIES

COLORS GUARANTEED SUN AND TUB FAST

ON THE HEARTH OF THE AMERICAN HOME

Garden of Mr. and Mrs. Ralph Oakleaf, Greenspring, Ohio

Miss Sallie Gale Harsch, small daughter of Mr. and Mrs. G. W. Harsch, Lapeer, Mich.

Garden of Miss Nina Meyers, Council Bluffs, Iowa

Below: Home of Mr. and Mrs. James D. Reifsnyder, Flushing, N. Y.

Home of Mr. and Mrs. Carl V. Fisher Haddonfield, N. J.

Home of Mr. and Mrs. T. H. Hawkins, Jr. Athens, Ga.

Home of Mr. and Mrs. E. R. Castner Damariscotta, Maine

MRS. JEAN AUSTIN, Editor

CONTENTS

National Edition

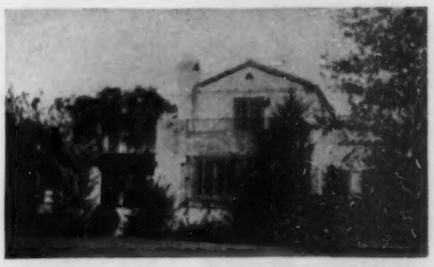
SEPTEMBER, 1934 VOL. XII, No. 4

Is Every Vacant Lot a Menace? *Sinclair Williams* 191
The American Home Portfolio of Small Houses 192
Clear, Cold Facts on Remodeling Costs *John Cushman Fistere* 198
A Plymouth Farmhouse Is Remodeled for a Home . . . . *George F. Bosworth* 200
Decorate Your Walls with a Camera . . 201
Miniature Flower Arrangements *Nellie D. Merrell* 202
Foundation Planting . *Fred A. Cuthbert* 204
Basement Bargains . . *Hazel Dell Brown* 207
Cellars of Flatbush . . . *Edna Garde* 208
Masses for Effect 210
Come Inside a Reader's Home—Joan Blondell of Hollywood 212
Open a Closet Door . . *Llewellyn Price* 215
Arranging Flowers Is Her Business *Frances W. Henry* 216
The American Home Portfolio of Period Furniture—VI. Louis XVI. *William F. Cruger* 218
Do Your Lighting Fixtures "Date" Your Home? 222
Canny Canning . . . . *Eloise Davison* 223
Japanese Bridge Party *Dorothy G. Spicer* 224
Beating the Meat Bill *Frances Campbell and Katherine Yates Sanborn* 225
Six More Recipes from Our Readers . . 227
Not Included in the Contract Price *H. Vandervoort Walsh* 230
The Cellar Shack . *Harry Irving Shumway* 234
The Journal of a Suburban Housewife *Dorothy Blake* 241
Savory Secrets from Diplomatic Tables *Gretchen Smith* 248
Petit Point—and How It Grew *Alice Tisdale* 251
An Air Conditioned House at A Century of Progress 253
Garden Facts and Fancies *Leonard Barron* 254
Of Interest to You? 255
The Yucca for the Garden . . *E. Bade* 256
Dollar Ideas 258
Next Year's Pansy Border *Agatha R. McGivern* 259

The Cover: The house shown on the cover is the home of Mrs. E. F. Almy, Columbus, Ohio. Photograph by Ohio State University

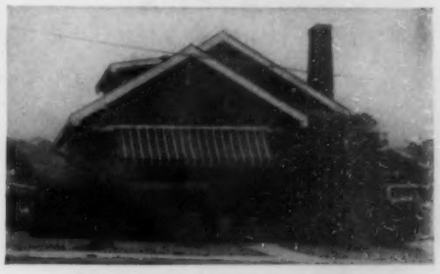
Below: "Anne Hathaway Cottage," home of Adelaide Sweet Woods, Shelton, Conn.

Home of Mr. and Mrs. A. W. Chandler Tulsa, Oklahoma



Home of Dr. R. D. T. Miller Muncie, Indiana

Home of Mr. and Mrs. Wm. F. Barger New Brighton, Penn.



LEONARD BARRON, Horticultural Editor

PUBLISHED AT 501 FRANKLIN AVENUE, GARDEN CITY, N. Y., BY THE COUNTRY LIFE-AMERICAN HOME CORPORATION. OFFICERS: W. H. EATON, PRES.-TREAS.; H. L. JONES, VICE-PRES.; R. T. TOWNSEND, SEC.; J. AUSTIN, ASST. TREAS. EDITORIAL AND ADVERTISING HEADQUARTERS: 444 MADISON AVE., N. Y. C. ADVERTISING OFFICES: PARK SQUARE BUILDING, BOSTON, MASS.; PEOPLES GAS BUILDING, CHICAGO, ILL.; SANTA BARBARA, CALIF.
COPYRIGHT, 1934, BY THE COUNTRY LIFE-AMERICAN HOME CORP. ALL RIGHTS RESERVED. TITLE REGISTERED IN U. S. PATENT OFFICE.
SUBSCRIPTION PRICE $1.00 A YEAR. CANADA $1.50, FOREIGN $2.00. ENTERED AS SECOND CLASS MATTER AT GARDEN CITY, N. Y., UNDER ACT OF CONGRESS, MARCH 3, 1879.

Doorway detail of the Dwight James Baum house on page 192

Dwight James Baum, Architect

Is every vacant lot a menace?

Sinclair Williams

ONE of the principal failings of mankind is the habit of paying little or no attention to the growth of civic evils until they become a menace. It is the old, old story of locking the stable after the horse has been stolen.

The time has gone when a man may be permitted to do whatever he pleases with his land. The moment has arrived when property owners must and will be protected against the building of architectural monstrosities. Too many already exist throughout the length and breadth of the land and unfortunately there is no way in which to abolish them once they have been built. The work of saving what is left of the beauty of the towns and cities must go forward until it will no longer be possible to say, as we do today, that "every vacant piece of land is a threat."

Following the close of the World War came one of the greatest building booms in the country's history. It resulted, in too many instances, in a multitude of hideous structures that spot the landscape throughout the entire country. One of the nation's leading authorities on regional planning and the development of subdivisions says, "Approximately three billion dollars worth of the four billion in value, of new structures erected in the United States in 1929 alone were, according to the best reports available, so ugly, so badly planned, so inappropriately located, as to be a liability instead of an asset almost from the day they were completed. Yet how much greater was the blight and loss in depreciated property values in the immediate neighborhoods upon which they inflicted themselves."

The present movement towards returning prosperity is an ideal moment for the serious consideration of an impending resumption of all forms of building activity, due within a very short time. Several communities have already awakened to the necessity of taking measures to prevent the erection of buildings which, because of their unsightly exteriors, would tend to injure surrounding properties. Following careful surveys they have found a way to prevent what realtors describe as "the wrong building in the right place," meaning that the selected site is good but the structure built thereon did not measure up to the character of the neighborhood. Instead of producing something of value, the owner had built a structure which would neither rent nor sell to advantage. Neither could anyone be found who would lend mortgage funds upon it because it clearly spoiled thousands of dollars worth of properties which adjoined it.

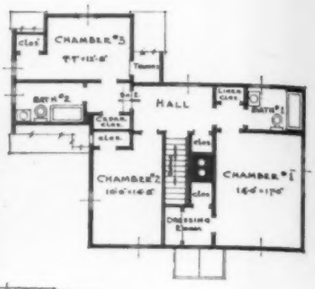
During the last realty boom a Boston man became interested in a tract of land on the outskirts of his home town which was threatened by improper and unsightly development. He bought the land and then invited two friends, an architect and a local banker, to join him in forming an unpaid commission to pass upon the merits of every house to be built on the property. With the advice and aid of his associates he erected a few well-designed medium price houses, giving particular attention to the exterior appearance of each house. With these to demonstrate the general type of exterior wanted throughout the tract, he assured prospective buyers of the remaining lots that they would be sold subject to the purchaser's agreement to build only when the commission had approved the elevation plans in each case. Strange as it may seem, the entire tract sold readily; all who bought lots willingly fell into line with the scheme, and every house built in the district turned out to be an additional

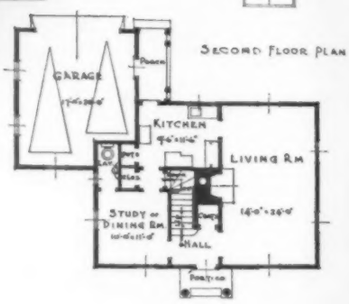
[*Please turn to page 232*]

At top, an ideal development. While none of these houses resembles each other, their cost is approximately the same. Below, individually good; collectively bad. All alike, they spoil the group as a whole. There is also a tendency in this group toward overcrowding

Gottscho

Designed to harmonize with the quiet dignity of the open rolling country, this lovely Colonial home by Dwight James Baum, architect, was planned for himself. It is in the Lawrence Farms development at Mt. Kisco, N. Y. One can almost picture the wing as housing the coach rather than two cars





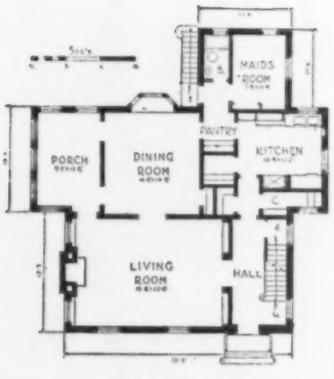
SECOND FLOOR PLAN

FIRST FLOOR PLAN

The suburban homes two architects built for themselves

The adaptation of the town house to suburban surroundings involves the taking of liberties which only the skilled architect dare attempt. The Goodwillie home, a simple Georgian type in Montclair, N. J., has been happily transplanted, particular care being taken in the selection of a warm-colored red brick for the walls. The slate roof is gray and black, with terra cotta chimney pots.

R. W. Tebbs

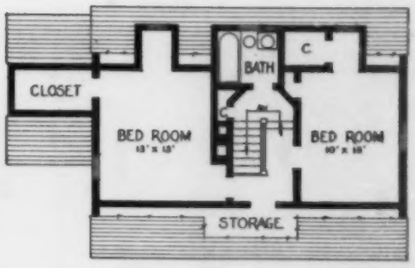


Goodwillie & Moran Architects

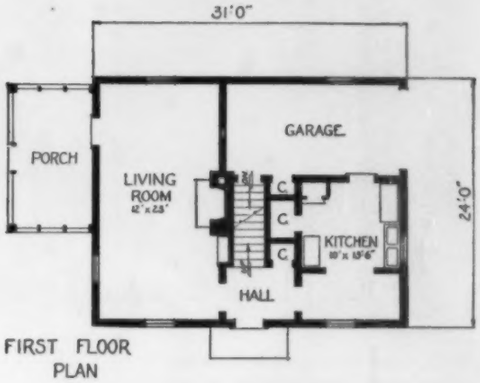
FIRST FLOOR PLAN

SECOND FLOOR PLAN

Gottscho



SECOND FLOOR PLAN

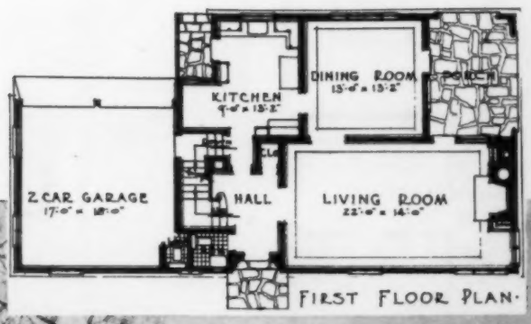


FIRST FLOOR PLAN

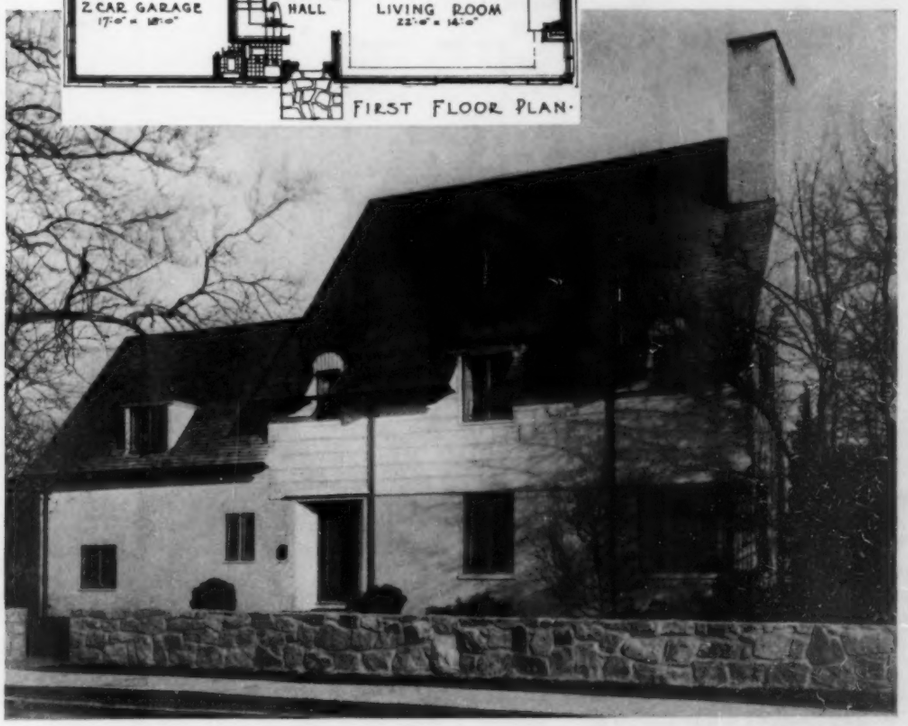
This charming little snug harbor for two has four really good-sized rooms, with all the comforts of home including a built-in garage—all within 24′ x 31′. The home of Mr. George R. Pearson, Massapequa, L. I. Randolph Evans, the architect, has specialized in small house design, and his outstanding success along this line has been due to systematic attention to the minute detail in planning, design, and construction

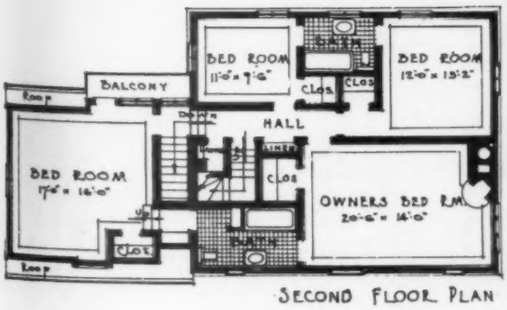
Julius Gregory, Architect

Seven large rooms, two baths and lavatory in a compact, snug little exterior—the home of Mrs. J. William Lewis, Rye, New York. By utilizing the area above the garage, the second floor has more living space than the ground floor. A lavatory in the garage too. Note the interestingly modern treatment of the clapboards.

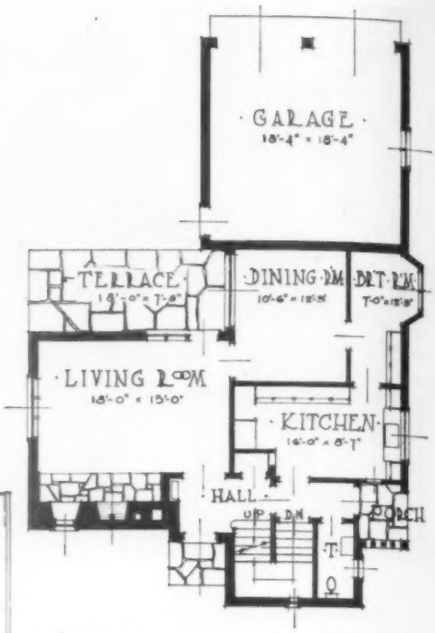


FIRST FLOOR PLAN



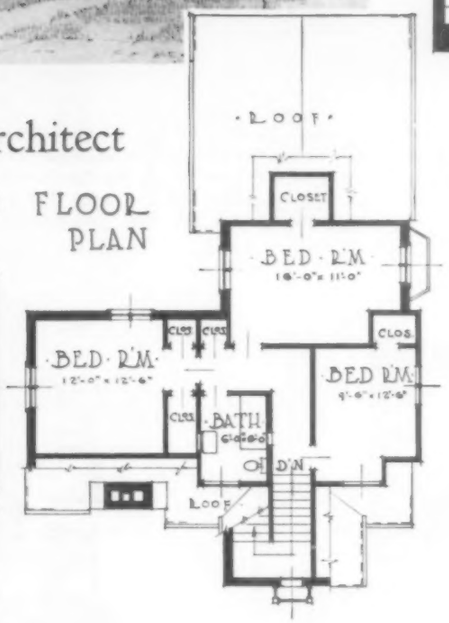


SECOND FLOOR PLAN



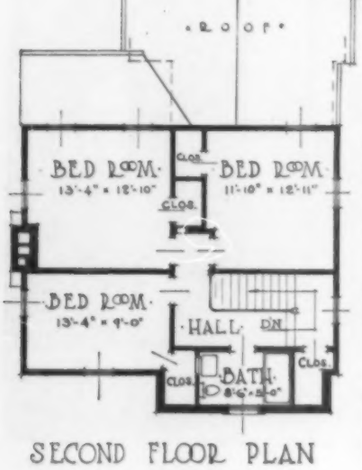
Four plans from a Detroit architect

These four houses were selected by the editor from designs by one of Detroit's leading architects, J. Ivan Dise. Designed for a suburban real estate development, they not only provide the small home-owner with authentic design without monotony or duplication—but, because of the development's restrictions, free him from all worry of the evils of which Mr. Williams writes in his article on page 191

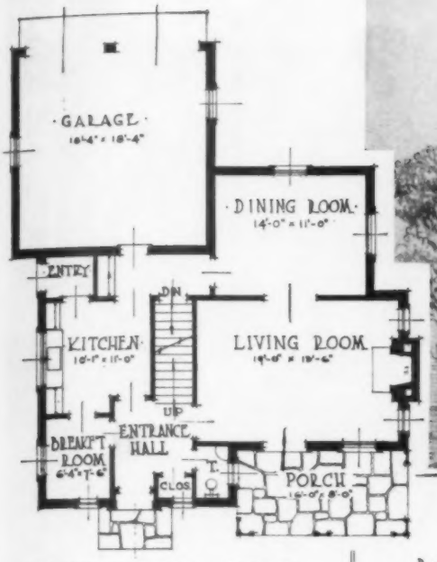


Above: Six rooms, a breakfast room, a two-car garage, and just free enough in design to look well placed on either a large or a small suburban lot

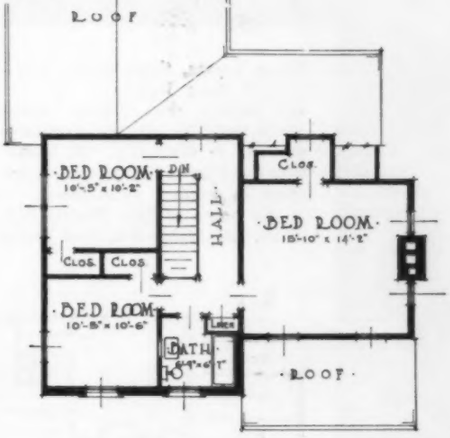
Below: Also six rooms, breakfast nook, and two-car garage, but a bit more condensed for a narrow lot. The roof has less pitch, but the square feet of floor area is practically identical with the house shown above



THE AMERICAN HOME PORTFOLIO



FIRST FLOOR PLAN

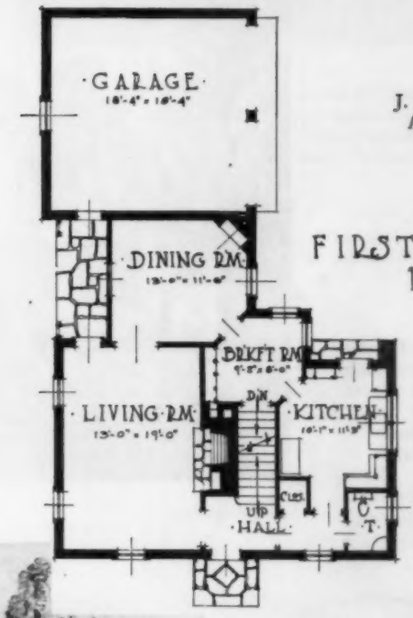


SECOND FLOOR PLAN

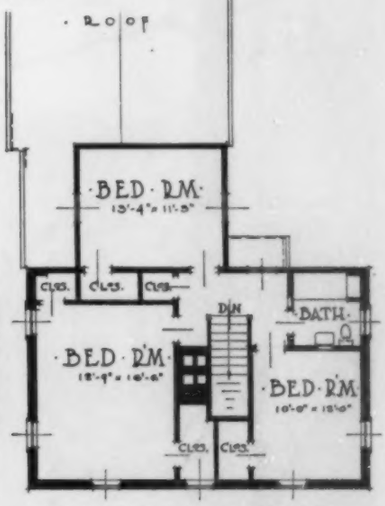
Above: Six well-placed rooms, garage, and a breakfast room—brick, clapboards, and hospitality

Below: Perhaps a bit more formal in appearance, but still in the small house class. Six rooms, a breakfast room that is more than a nook, and of course, an attached garage. The rendering shows a reversed adaptation of the floor plan

J. Ivan Dise
Architect

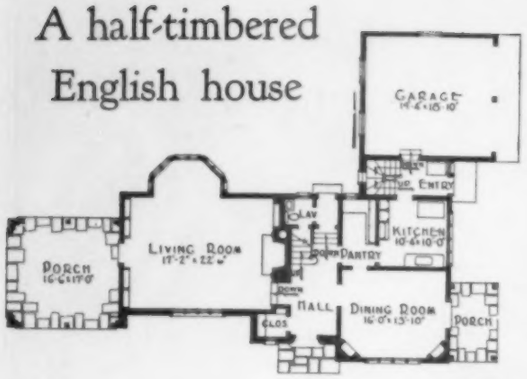


FIRST FLOOR PLAN



SECOND FLOOR PLAN

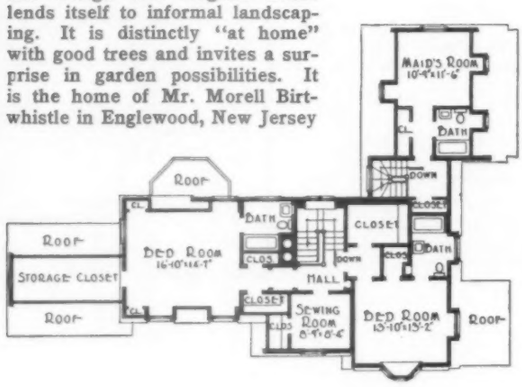
A half-timbered English house

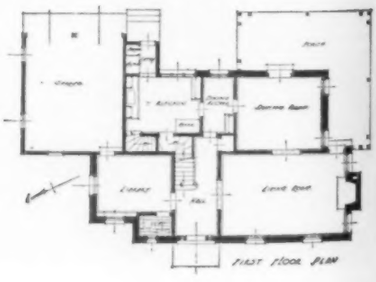


Lawrence C. Licht
Architect

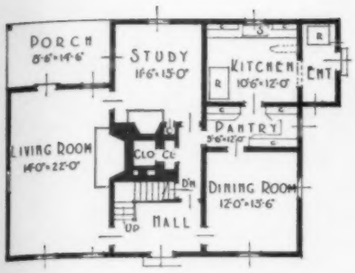
Stone and clapboards with an interesting overhung second floor which makes for good sized airy rooms upstairs. In the home of Dr. Henry E. Woelfle at Glen Ridge, N. J. Eight rooms, three baths, and only half a house to paint

Seven rooms, three baths, and a ground floor lavatory. In form and design this English house lends itself to informal landscaping. It is distinctly "at home" with good trees and invites a surprise in garden possibilities. It is the home of Mr. Morell Birtwhistle in Englewood, New Jersey

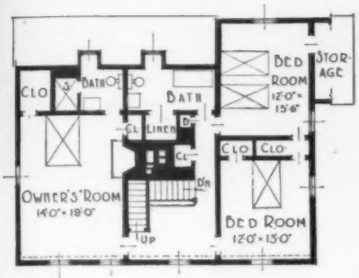




Arthur E. Ramhurst
Architect



·FIRST FLOOR PLAN·



·SECOND FLOOR PLAN·

Hanson and Walsh

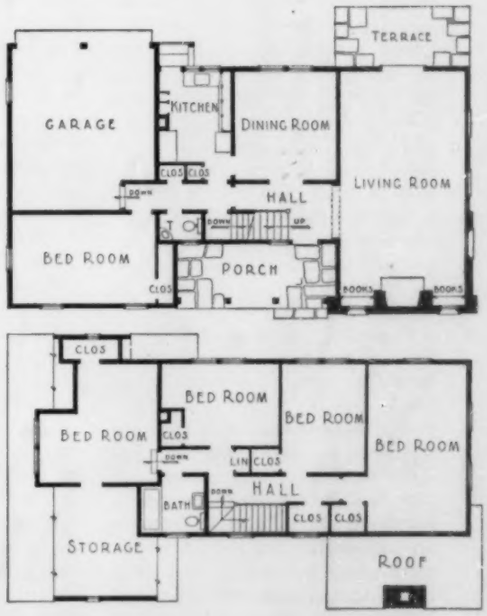
Simple, sturdy, and very livable is this house of Mr. Warren Ordway, at Newton Centre, Mass. Narrow clapboards and the overhanging second story give the exterior a delightfully mature atmosphere. The square chimney suggests and the plans reveal plenty of open fireplaces. Old-fashioned New England winters evidently hold no terrors for the occupants of this house. Royal Barry Wills was the architect

Mortgage Money and Remodeling Loans

SUPERVISION of National Mortgage Associations—groups which will probably become a major factor in future home financing; the insurance of loans by private lending agencies for repair and remodeling; the insurance of mortgages on newly constructed houses; and the insurance of mortgages on existing homes—these, briefly, are the four major activities of the NHA, a New Deal for present and prospective home owners.

The Editorial Department of THE AMERICAN HOME has prepared a concise report of the National Housing Act, its program, and those features of immediate interest to home owners. This service pamphlet is free—and will be sent upon request *AND* a stamped, self-addressed reply envelope.

The NHA is a permanent practical program—not merely a relief measure. It is of great importance to the individual and of deep significance to your community as a whole. Get on the band-wagon. Take advantage of it!



Small houses with lots of large rooms in them are hard to find, yet this home of Mr. C. S. Fox in Mansfield, Ohio, seems to answer to these specifications. There is a bedroom on the ground floor as well as a built-in garage. Upstairs there are four bedrooms, a bath, and a storage room. Every inch of space appears to have been put to the best use and the homey looking chimney is also the end wall of one wing

Clear, cold facts on remodeling costs

John Cushman Fistere

I like old houses best, don't you?
They never go cluttering up a view
With roofs too red and paint too new,
With doors too green and blinds too blue!
The old ones look as if they GREW,
Their bricks may be dingy, their clapboards askew
From sitting so many seasons through,
But they've learned in a hundred years or two
Not to go cluttering up a view!

Poem from Taxis and Toadstools by Rachel Field

Copyright by Doubleday, Doran & Co., Inc.

THE revolution people talked about so much seems to have been postponed. At least, there is less said about getting prepared for it by going back to the farm. Nevertheless, a small percentage of those who announced their intention of buying an old farmhouse and reconditioning it have actually done so—enough of them to give the rest of us an idea of what happens when one becomes involved in the intricacies of modernizing an old house.

In particular, cold, clear light has been thrown on the subject of costs. It used to be said, "Isn't it amazing what you can do with an old house for a few dollars!" But no one really knew how much for how few dollars. Fortunately for the record, home remodelers are even more voluble than builders of new homes. They like few things better than cornering weekend guests and pouring out the details of their adventures.

Although each one insists that the problems she encountered are different from those found in any other house, a comparison of notes jotted down after several weekends in renovated houses reveals a significant number of similar experiences. And all came to the same conclusion: "It cost a whole lot more than I thought, but it was worth it."

It would seem from the experience of most of them that the time to save money is when you're buying rather than after you've bought the house and are trying to figure out where to begin rebuilding. The changes in plan that had to be made, which had been lost sight of in the general admiration for the old woodwork and hardware, were serious cost items. Most interior partitions in old houses support the floor or roof above, which makes the cost of ripping them out and re-installing new ones surprisingly high.

Strolling through the rooms and indicating "this for father, this for mother, this for Phyllis" is bad practice in determining how well the existing plans suit the needs of your family. You're sure to forget closets, another needed bathroom, or some other space that is certain to upset haphazard calculations.

A simple way to avoid careless estimates of space requirements is to sketch the existing plans on graph paper, using as a scale one square equal to a 5½ or an 11 shoe, depending upon your sex and your pediatral similarity to Greta Garbo or Primo Carnera. As you pace off the floors you make your plan drawings, not forgetting to indicate windows and doors. After the plans have been completed, proposed changes are marked out in dotted lines on the same paper. A comparison of the two reveals immediately how many lineal feet of partitions are to be torn out, how many to be rebuilt. Ten dollars a lineal foot is a generous estimate of the cost, which can be pared down through the use of one of the acceptable types of wallboard.

Of course, one always runs the chance of finding pipes in the partitions that are to be removed. Without having the original plumbing layout, it is impossible to tell in which walls they might be concealed. Should you be unfortunate enough to encounter this condition, the only thing to do is to call in the plumber and beg him to re-conceal the pipe as cheaply as possible. Incidentally, even though the plumbing plans are not available, it will be worth your while to consult with the local plumbers to learn whether any of them had made repairs recently enough to know anything about the system.

Forgetting plumbing for the moment, and considering the general character and structure of the house, it is advisable to be prepared for the cost of regrading. Remodeled houses seldom fit into the setting that seemed perfect for the old house. If, as is often the case, the ground floor of the old building is raised above the ground level, you will probably want to regrade the property to give the new house the desirable appearance of growing out of the ground. Distributing the soil from one's own acreage costs about seven cents a cubic foot, and other landscaping costs will, of course, depend upon the proposed treatment of the property.

Strengthening wabbly foundations and dampproofing basements are other elements that frequently find their way into the total cost. A new method of transforming weakened rock foundations into concrete was recently perfected during work on a Belgian cathedral. An alkali solution is piped into the ground surrounding the rock, and by a process which only chemists would understand the rock and the loose dirt around it solidify into a strong concrete foundation.

Dampproofing the basement is not costly, but it is extremely difficult if the basement structure was not sound in the first place. Good waterproofing for 4-inch thick concrete floors costs only about 1½ cents per square foot, and for walls about 4 cents per square foot. If the basement level lies below a spring or some other source of underground water, a pump, costing about $50, will probably be necessary.

It is not likely that any difficulty will be encountered in the framework of the building. The building craftsmen of a century or more ago, and even the farmers themselves, knew that phase of the construction business better than any other. The general practice of framing is still about the same, and their bracing methods are still in common use.

Almost every remodeler will tell you not to be fooled on the cost of plumbing. We have revised our standards as to the number of bathrooms per person, the kind of rough plumbing we require, and the type of fixtures a modern house should have. Because of these changes in sanitation practice, and the probable poor condition of the piping, it is almost inevitable that the entire plumbing system will have to be replaced to modernize it.

The cost of a complete bathroom, including fixtures, pipes, and labor can be held down to as little as $300, and, of course, can be increased to almost any amount. When standard fixtures are used, the cost of pipes, drains and the other hidden elements of a plumbing system usually exceeds the cost of the fixtures themselves. For a minimum cost bathroom, the latter may cost about $125, and the former somewhere in the neighborhood of $175.

Many a rural dweller will wish she had stayed in her fine steam-heated apartment if the heating facilities are not adequate. The cost of equipment, including boilers, pipes, radiators, etc., averages about $40 a radiator for a steam plant, and about $50 for a hot water type. Warm air heating and ventilating systems range in price from $650 for small houses to more than $1,500 for large ones. Incidentally, summer cooling is easily and cheaply adaptable to a warm-air heating plant. The only cost is the expense of the cooling unit, which should cost less than $400. For hot water and steam heating systems, the most economical solution is the unit cooler, serviceable for only one room, and costing anywhere from $150 to about $600.

Almost every old house should be thoroughly insulated—walls and roof. Good insulation can save as much as $300 in the cost of heating equipment, and as much as $75 a year in fuel bills. Types of insulation vary from stiff wallboards to loose fibrous materials, and in cost from 30 to 45 cents a square foot.

All the costs listed so far are those for which the remodeler is not so well prepared as he is for the surface items. In checking the figures for the latter, there seems

to be uniformity in some and wide discrepancies in others.

Re-roofing (wood shingles, composition, slate, tile)—20 to 25 cents per sq. ft.

Exterior walls (reshingling, residing, or veneering walls with brick or stucco)—50 to 80 cents per sq. ft.

Repainting walls and ceiling—10 to 22 cents per sq. ft.

Pine paneling walls—40 to 50 cents per sq. ft.

Reflooring (wood, linoleum, rubber or composition tile)—35 to 80 cents per sq. ft.

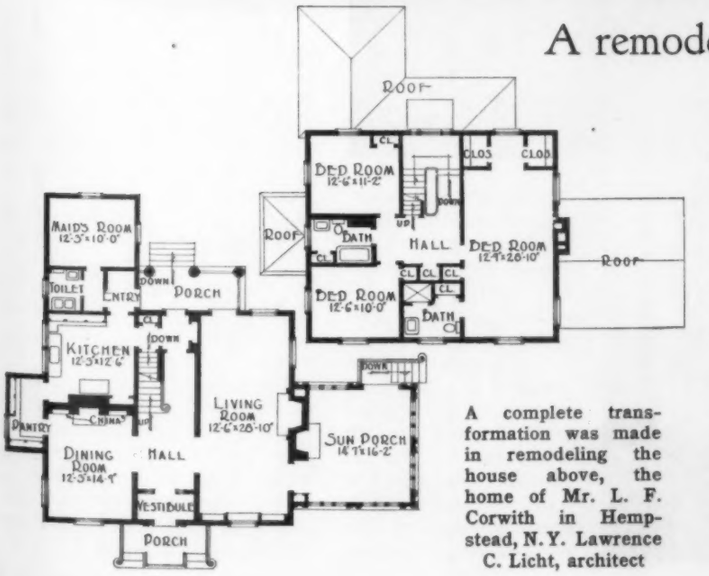
Mouldings—10 cents to $1 per lineal ft.

Cost of added porches—25 to 50 cents per cu. ft.

Cost of complete closets—60 cents to $1.20 per cu. ft.

This summary of typical costs, gathered from the experience of recent remodelers, is, of course, not to be accepted as applicable to all communities and all types of houses. It should, however, be of help in making rough estimates.

If a conclusion can be drawn it is this: It *is* true that it's "amazing what you can do to a house for a few dollars;" but it is also true that it is startling how little you can do if you are not prepared for the costs by setting up a preliminary budget based on your own rough estimates. Remodeling *is* worth while but it always pays to figure first!



A complete transformation was made in remodeling the house above, the home of Mr. L. F. Corwith in Hempstead, N.Y. Lawrence C. Licht, architect

A remodeling job that was decidedly profitable

WE HAVE all gasped in astonishment at the ingenious remodeling of some water mill or old barn into an attractive studio or summer home. But what this country really needs is less spectacular remodeling—and more substantial, worth while remodeling of homes that are not romantically "tumble-down" but shabby and drab.

Had we searched the entire countryside for an example of what we mean, we could not have found a better example than the one pictured above—the home of Mr. L. F. Corwith in Hempstead, L. I. Structurally sound and comfortable enough, yet one could hardly call it a house in good taste or one to cheer either its owners or passers-by. That remodeling in this case was decidedly successful cannot be denied—and we publish it in the hope that it will inspire the owners of good but drab houses to put cheerful new countenances on their homes. It's a safe gamble that a clever architect can take your shabby house and with the same money produce a more satisfactory home than could be obtained in a new house for the same expenditure. Paint, shutters, and awnings alone produce miracles—but if, as in this case, your house would still be "dated" consult an architect before deciding it is hopeless or not worth remodeling. Architects have a heap of tricks up their sleeves, often amounting to sheer magic!

George F. Bosworth, Architect

A Plymouth farmhouse is remodeled for a home

This is the story of a simple Plymouth farmhouse which, through successive enlargements and recent alterations, has become a comfortable modern home. Now the home of Mr. Dana H. Gross at Marshfield Hills, Mass.

BUILT originally in the prevailing style of two hundred years ago and constructed, as was the custom, with heavy timbers framed around a huge central chimney, the modest house stood near the center of a large farm, partly wooded with white pine forest, and near the crest of a gently rising hill. Notwithstanding its simplicity, this early house, as shown by the illustration in the center of the page, had much of the charm of those New England farmhouses we know so well.

Along about 1900 the house was acquired by a new owner with a hobby for horses and stock raising but a surprising lack of taste and judgment along the line of architecture. He enlarged and remodeled the house, evidently undertaking to direct inexperienced carpenters in carrying out his plans. His ideas of utility eclipsed any need he may have felt for professional advice, as the picture at the foot of the page shows.

The present owner lived in this house, with some comfort to be sure, for several years—but always with a desire for more convenience and better taste. Fortunately, however, he appreciated the need of professional advice and placed his problem before an architect.

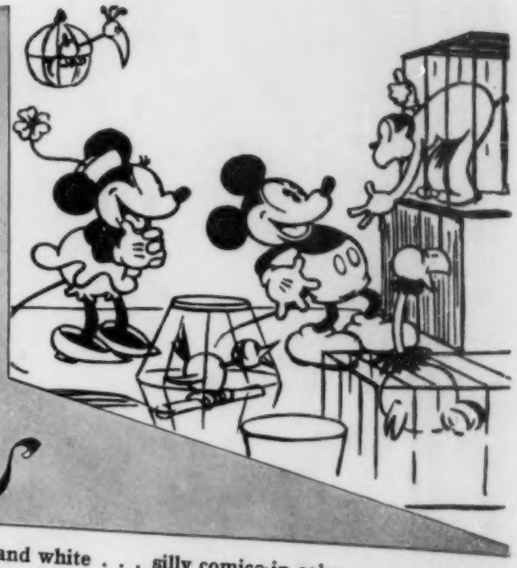
The original 24-light windows, of which there were six, were preserved and new sashes to match were used for the remaining windows. The roof, obviously, is a great improvement. Another successful feature is the overhang just above the first story. This was provided by the building of the second story when the house was first "improved" as a means of gaining space.

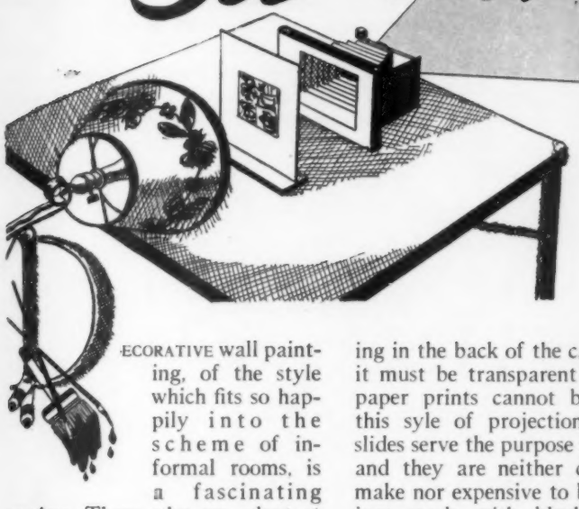
The best modern plumbing, oil heating by steam radiation, using an approved recent complete oil burning and water heating unit, electric range, and electric refrigerator were installed. The old plastering which was very poor was replaced by California stucco in the principal rooms of the first story and by new ceilings in second story. Thin oak floors were laid over old hard pine flooring in the first story and old second-story floors were machine sanded and refinished. There is new paint outside and inside.

Any statement of costs is always unsatisfactory, as an accurate idea of the items included is impossible to convey, short of the actual specifications, and the variations in cost of labor and materials are so great in different sections of the country and constantly subject to change. However, the cost of this alteration, exclusive of plumbing and heating, but including finish hardware, weather stripping, bathroom tiling, electric wiring and electric fixtures was about $7,500.

The owner had the advantage of the low cost of materials and wages of last year and congratulates himself on his judgment in undertaking the remodeling at such an opportune time. He considers his architect's fee his best and wisest investment.

decorate your walls with a camera





Manhattan skylines in black and white . . . silly comics in color . . . or impressive scenic panels . . . Put your camera to work and decorate your game room walls

DECORATIVE wall painting, of the style which fits so happily into the scheme of informal rooms, is a fascinating pastime. Those who are adept at it, may permit themselves an indulgent smile when we suggest a camera as an adjunct to the art, but for those whose ability to draw on a large scale is perhaps limited, a camera will prove to be very helpful, indeed.

The scheme is to substitute a camera for the more conventional type of projector, such as those designed for home movies, with the wall acting as a screen. The enlarged image of the picture to be "muralized" can then be traced, right on the wall, with chalk or crayon and in sufficient detail to serve as a guide for the subsequent painting in color.

An ordinary card table can be used as a base of operations and the camera, with the back removed and the lens open as for a time exposure, should be placed about six inches from the edge of the table and faced toward the wall. A bridge lamp or reading light placed directly behind the camera, so its light will shine straight into the open camera back, will afford ample illumination. The light and camera (excepting, of course, the lens) should be covered with a box or dark cloth so the light used for projection will not glare out into the darkened room and detract from the brilliancy of the image on the wall.

The picture to be projected should be no larger than the opening in the back of the camera and it must be transparent; ordinary paper prints cannot be used in this syle of projection. Lantern slides serve the purpose admirably and they are neither difficult to make nor expensive to buy. Tracings made with black drawing ink on cellophane and placed between two pieces of glass, will project just as clearly as lantern slides and, if one is inclined to experiment, some extremely interesting forms of design might be made up from leaves of ferns, plants, pressed flowers or even lace and grasses. Whatever is selected, provided it is not too thick, may be placed between two glass plates and used just like a lantern slide.

A frame or support of some sort will be needed to hold the slide, which should be raised above the table so its center will be about opposite the center of the lens in the camera. When the slide is placed in this frame it must be bottom edge up, because the image will be turned over as it passes through the lens.

Some experimenting will be needed to determine the distance from the wall to the camera; from the camera to the slide, and from the slide to the light. A camera that takes a film of postcard size will enlarge an image ten times at a distance of about five feet, with the slide an inch, more or less, behind the camera. Greater enlargement will follow if the camera is placed further from the wall.

After all the elements are set up on the card table and the room darkened, the image may look very indistinct or it may not even be in sight. The latter fault will probably be due to the fact that the slide is not in alignment with the light and lens. By moving it from one side to another this difficulty will be readily corrected and, at the same time, the image can be focussed sharply by regulating the distance from the camera to the slide. This set of adjustments will have to be carried out by the "try it and see" method, but it is not as difficult as it may seem. The final adjustment will be that of the light itself. It should be close enough to the slide to produce a reasonably bright image and it must be in line with the center of the picture and lens, else the illumination will be uneven. If a white paper reflector is placed behind the light it will tend to increase the brightness of the picture.

This whole arrangement of things can really be quite informal and simple, but if accuracy of image is desired, care must be taken to see that the slide is parallel to the wall. Any variation in position will create distortion and it may well be that this fact could be used to produce amusing effects.

Brightness of image as well as sharpness of definition depends upon the volume of light projected through the slide. The bridge lamp will serve as a makeshift provided the slide is exceptionally transparent but a lantern slide would probably be too dense for this type of illumination. A wooden or cardboard box, constructed or arranged to enclose a good strong electric light bulb, say, one of 100 watts, with a window in one side, will afford the means to exclude the projection light from the room and it will also serve to concentrate the light where it is needed. The window can be just a bit smaller than the slide and, if arranged with grooves into which the slide can be easily fitted, it will do away with the need for making a separate slide holder.

The whole set-up, box, bulb, and slide, can be moved back and forth, lengthening or shortening the distance between the slide and the camera, so that sharpness and size of the image on the wall can be controlled to suit the requirements of the situation. Care should be taken to place the slide far enough from the bulb to prevent burning or scorching. Projection work of this sort will probably require that the bulb must burn for at least ten or fifteen minutes and, as a considerable amount of heat will be generated during this period, the bulb should be at least two or three inches away from the slide. Small holes should be punched in the top of the box covering the bulb, to allow some of the heat to escape.

Mural decorating involves a technique of composition quite different from that which would be followed in making a smaller drawing. If the task is to be undertaken seriously, a preliminary sketch should be made, to scale, and the pictures to be used should first be projected and traced on sheets of paper pinned to the wall. These will serve as full sized preliminary layouts and they can be moved about at will until the desired composition and arrangement is attained. The final step, that of tracing the picture on the wall itself ready to be painted, can be accomplished either by projection from the original slides, or by tracing through the enlarged layouts. The latter method is to be preferred because the work can be done in a well-lighted room instead of one which has been darkened for clarity of the projected image.

Miniature flower arrangements

Selected and photographed for THE AMERICAN HOME *by*

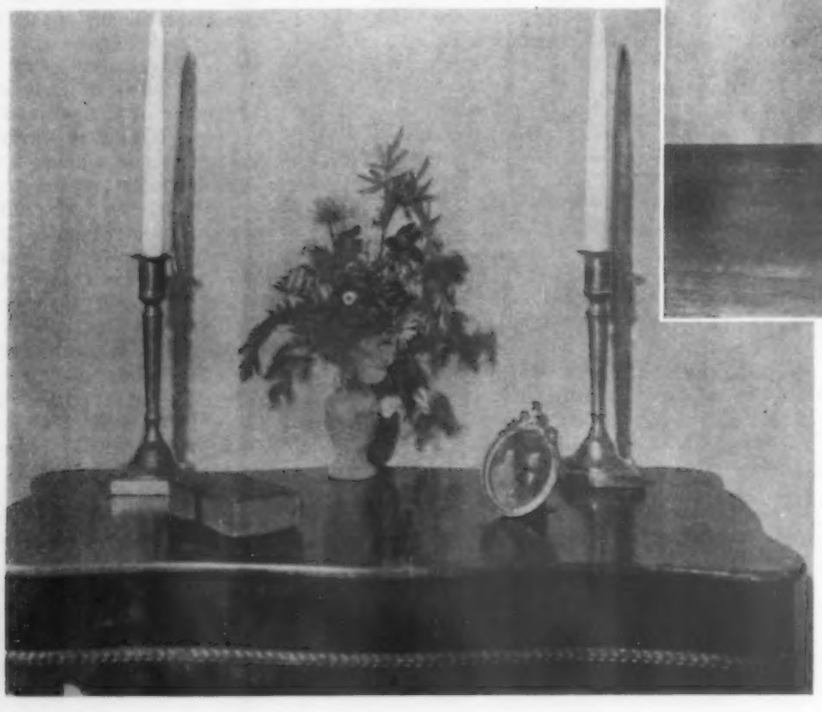
Nellie D. Merrell

FOR the occasional table, boudoir, or bedside the sprightly gracefulness of the little flowers of the garden skilfully arranged have that peculiar charm of daintiness that is inherent in all small things. These small scale arrangements with small flowers and container exhibit the lines, color combinations, and other basic principles of more pretentious flower arrangements. The everyday flowers of your own garden lend themselves splendidly to this dainty use, and your little vases and glasses are handily available.

The old white pitcher carries a line of deep pink. The flowers are Lilies-of-the-Valley, pink Bouvardias, a spray of Allium, and lavender and purple Pansies—all harmonizing beautifully. It was arranged by Elinor Merrell

This amusing little vase is in reality an old white china match holder with only touches of its gilt decoration remaining. The flowers are pink Carnations, lavender Sweet-peas, and Stevia, arranged with a charming abandon by Mrs. Cary

Bedside table arrangement by Mrs. Cary. She called it "Everything in the Garden" Bleeding-hearts, Marguerites, small Tulips, Cinerarias, Pansies, and seedpods of Anemone pulsatilla



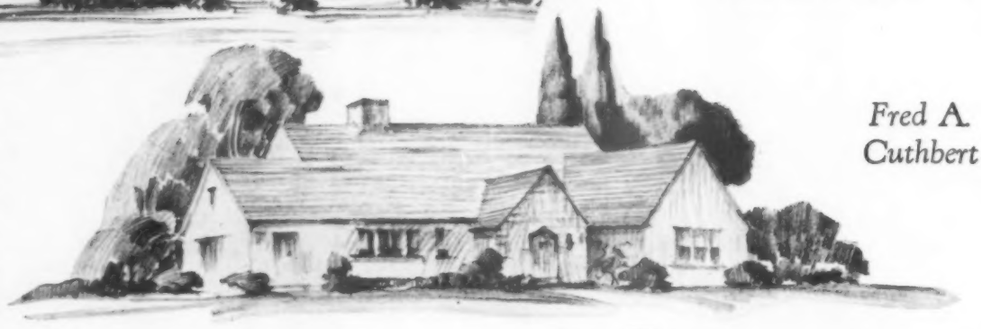
A dollar's worth of flowers in February! Height is given by a spray of Stevia and background by sprays of English Ivy. Cream-colored Freesias, pink Tulips, Violets, and one bright yellow Calendula complete this little bouquet. Would be improved by one more similar flower raised at right of the Calendula

Blue opaque glass dolphin with Annual Chrysanthemums, French Marigolds, blue Salvias, sprays of the Fleece-Vine, white Violas, a touch of crimson Phlox drummondi and a few deep red miniature Fuchsias, a combination as French as the vase in Mrs. Cary's best style

A clear glass vase with a drooping flange supports sprays of Maidenhair Fern and graceful Shirley Poppies, clear white and in shades of pink that deepen into dark red. The exquisite texture of the Poppies goes well with the delicate green of the Ferns

Foundation planting

The planting around a house should be quiet and well balanced, in harmony with the architecture, and look well throughout the year. Yet



Fred A. Cuthbert

THE planting about your home, particularly on the street side, has the responsibility of upholding the character of the neighborhood and of contributing to its general beauty. It is important, therefore, to plan your planting in harmony with the architectural character of the surrounding homes. In a section where the architecture is predominantly English, a Spanish design would be unduly conspicuous. So also to hedge a property to the street line where open front lawns are characteristic of the neighborhood would break the unity of the street and make the hedged property conspicuous. Planting the front of your home to riotous colors or to a showy assortment of specimen plants of various foliage and form effects singles it out as being gaudy even though the plants are costly and might be a valuable asset if used elsewhere.

A study of the character of the architecture will determine many things. For instance, if the house has been built on a high and ugly concrete foundation wall which requires planting-out, it is difficult to avoid the unpleasant feeling that the house is floating on shrubbery. In such a case a fairly architectural use of plants may be desirable, so that the effect will not be billowy and bewhiskered. Some houses are almost overbearingly vertical in design and detail, making further accenting of the verticality an error. The converse of this is true in the case of horizontal architecture.

In a well-balanced façade, a simple repetition of the outline of the house may be all that is required. The sketches below show how effective planting may be worked out for various types of houses. Some houses are so beautifully balanced and carry with such fine finish to the lawn level that very little planting can be done without injuring the effectiveness of the architecture.

Plant textures must be thoughtfully considered. The jumbled use of coarse-textured shrubs with those of medium and fine textures may cause the planting to appear to vibrate in an unpleasant manner. Avoid the "sausage formation" made up of one link or section of one type of shrub and one nearly equal link of another and so on, with no blending or repetition or variation in the amounts of each. Because of their refined character let medium or medium-fine foliage textures predominate. Arrange the different materials so that they overlap and repeat at irregular intervals. Very coarse plants, and straggly, formless sorts are difficult to harmonize, and are too lacking in qualities of neatness for ordinary use about houses.

Color in foundation plantings requires very special handling. When in bloom a shrub may attract so much attention to itself and away from the center of interest that it throws the entire planting off balance. Therefore, when flowering shrubs are used, they should not be used so as to appear as isolated individuals or spots, but should be repeated and arranged in a manner that will maintain the design as a well-balanced composition.

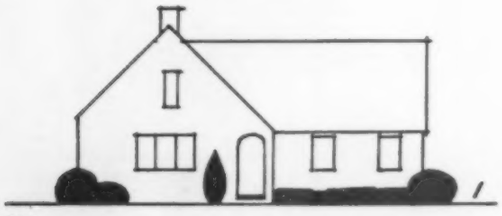
Certain plants that are valuable for their texture or color are not good for the front of a planting because their foliage does not carry to the ground; but by using lower and more compact type in front they can be made to fit attractively into the picture. A loose, fine-textured plant in the foreground with heavy compact plants behind and overhanging it will have the appearance of being crushed. The branch and twig texture of a deciduous foreground plant must be sufficiently dense so that it will continue to play its important rôle after the leaves have fallen. An extreme example of the changed texture of a plant when its leaves are gone is the Stag-horn Sumac which presents a medium texture during the summer, but when the large compound leaves have fallen, nothing

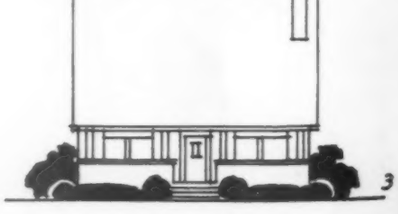
House types and

1. A low English type with façade motion from right to left, then upwards. This feeling is repeated in the planting with a vertical accent at the left of the entrance. Left section of house protrudes, and a complete planting across would force it farther forward and give feeling of the house riding on shrubbery.

2. A high, square house symmetrically balanced requires symmetrical balance in planting. The entrance does not require strong accenting and the columns make vertical accents on either side of the entrance undesirable. By not planting under the windows, the house is allowed to come to earth. Vertical plants at the corners are planted away from the building to widen the effect.

3. The wide front porch is difficult to plant attractively. Light to the rooms restricts high plantings. If vertical elements to frame the entrance are tall enough to be effective

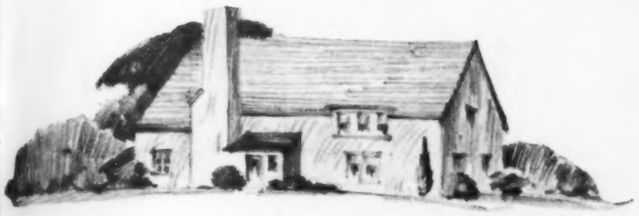




depends on your house

it must, at the same time, have an air of dignity and refinement, not be too stiffly monotonous in repetition of form, texture, or foliage color

Sketches by the author



their planting (below)

they will tend to cut the house in two. A high basement wall may demand planting out. Use plants of reasonable compactness that will stand pruning or will maintain a fairly uniform, low growth.

4. The asymmetric façade of the house on the extreme left of this page has a fair balance of vertical and horizontal lines. The entrance section is quite strongly vertical and further accenting of the vertical at the entrance is not desirable. The horizontal character of the right section is repeated in the planting with a single vertical element introduced to break the monotony and to recall the vertical feeling of the entrance. The planting at the right end has been raised primarily to give privacy to the open porch, but it also adds a weight that helps to counterbalance the entrance wing.

5. Semi-Colonial type with an obvious [*Please turn to page 260*]

but a few thick branches remain. Such a plant is unsuited for plantings of a refined nature.

The customary use of trees for framing purposes, located off the corners of the house is often valuable; but if the house is close to the street, such a planting is not important and may interfere with the street trees. Very large trees in the front area tend to dwarf the house, whereas the use of small trees such as the Crab-apple and Hawthorn will make the house seem larger.

PLANTING LISTS FOR THE SIX HOUSE TYPES SHOWN BELOW

C indicates plants will stand the severe climate of the northern states.

M indicates hardy except where winter temperatures drop below freezing and most of them will not be killed unless the temperature approaches zero. They are not sufficiently hardy to be considered dependable in habitually cold climates.

House type No. 1.—Assuming a house of warm cream stucco.

Entrance: C—American Pyramidal Arborvitae (Thuya occidentalis pyramidalis). M—Irish Yew (Taxus baccata hibernica).

Left corner planting: Tall—C—Spreading Cotoneaster (Cotoneaster divaricata). M—Franchet Cotoneaster (Cotoneaster franchetti). Low—C—Regel Privet (Ligustrum ibota regelianum). M—Glossy Abelia (Abelia grandiflora).

Right side: Low—C—Japanese Barberry (Berberis japonica). M—Magellan Barberry (Berberis buxifolia). Corner—C—Peking Cotoneaster (Cotoneaster acutifolia). M—Franchet Cotoneaster.

House type No. 2.—Siding painted white.

Entrance: C—Regel Privet. M—Glossy Privet (Ligustrum lucidum).

Corner plantings: Vertical—C—American Arborvitae. M—Same or Green Column Cypress (Chamaecyparis lawsoniana erecta viridis). Low—C—Belle Honeysuckle (Lonicera bella) and Vanhoutte Spirea. M—Red Escallonia (Escallonia rubra glabriuscula) and Glossy Abelia.

House type No. 3.—Assume house painted cream yellow with white trim.

Entrance: C—Regel Privet, flanked by Japanese Barberry. M—Laurustinus (Viburnum tinus) flanked by Evergreen Burning Bush (Euonymus japonicus).

Ends: C—Lilac Pres. Grevy and Common Snowberry (Symphoricarpos racemosus). M—Oregon Holly Grape (Mahonia aquifolium) and Lilac Marie Legraye.

House type No. 4.—House of orange-red brick.

Entrance: C—Mugho Pine (Pinus montana mughus). M—Portugal Laurel (Laurocerasus lusitanica) or Laurustinus (Viburnum tinus).

Left end: C—Persian Lilac (Syringa persica) and Blueleaf Honeysuckle (Lonicera korolkowi). M—Mountain Laurel (Kalmia latifolia) and Glossy Abelia.

Right side: Hedge—C—Ibota Privet (Ligustrum ibota). M—Darwin Barberry (Berberis darwini) or Common Box (Buxus sempervirens).

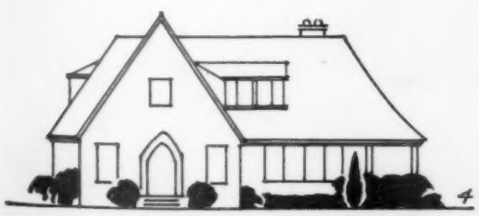
End of hedge: C—Persian Lilac (Syringa persica). M.—Mountain Laurel (Kalmia latifolia).

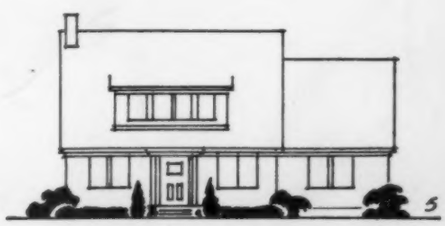
Vertical specimen: C—Silver Redcedar (Juniperus virginiana glauca). M—Scarab Cypress (Chamaecyparis lawsoniana alumi).

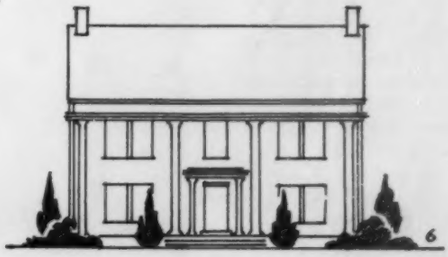
House type No. 5—House color, a light tan.

Entrance: C—American Arborvitae or Redcedar flanked by White Belle Honeysuckle (Lonicera bella albida). M—Slender Hinoki Cypress (Chamaecyparis obtusa gracilis) or Green

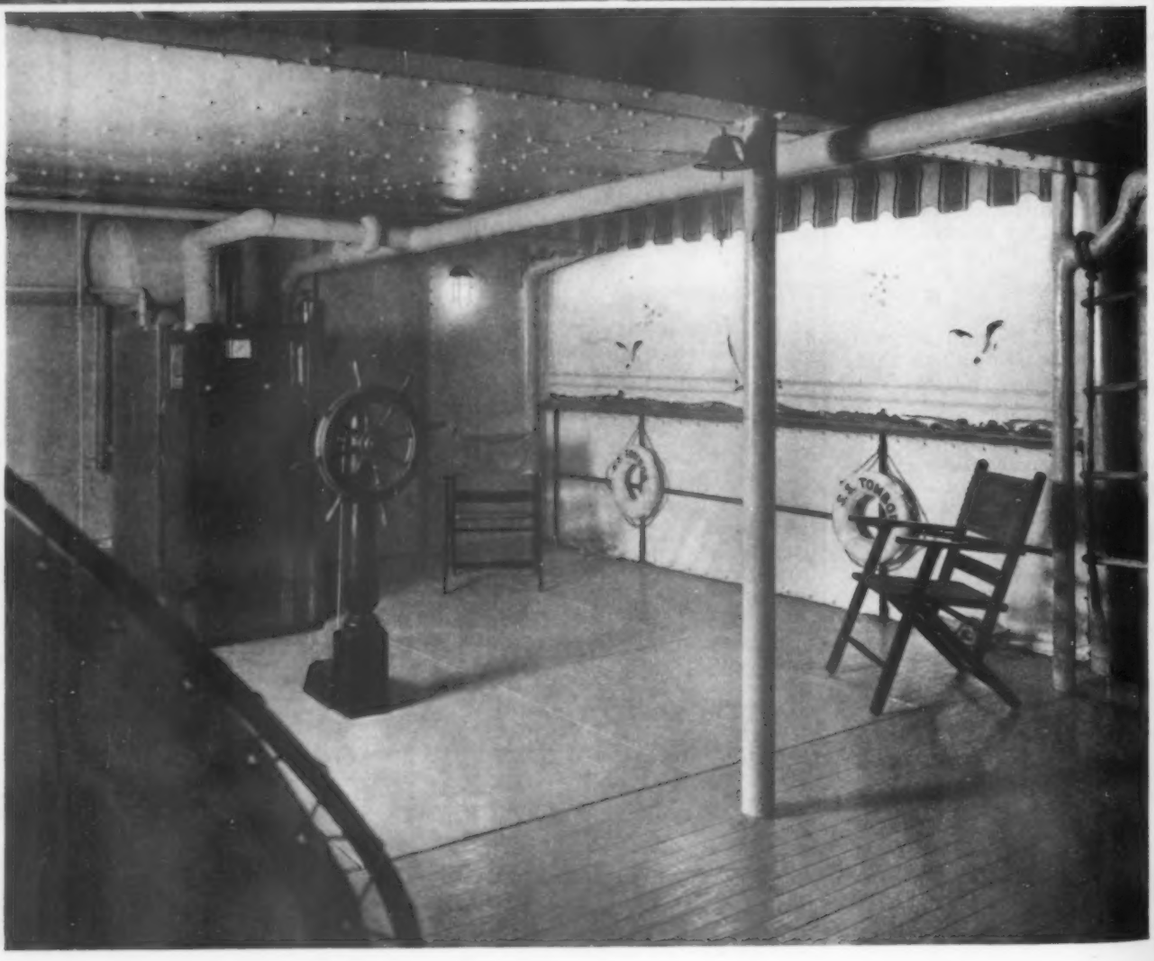
[*Please turn to page 259*]





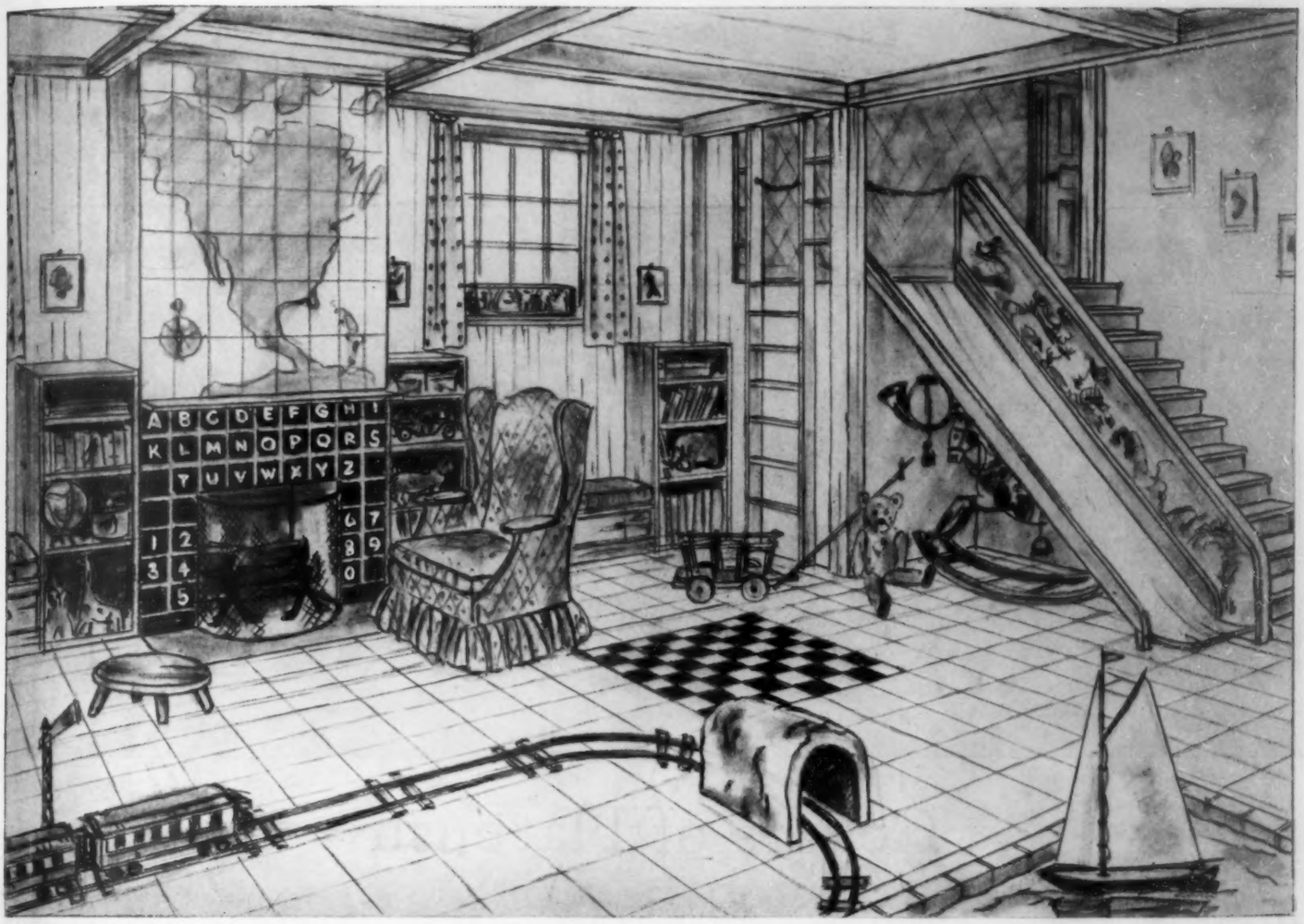


Photographs by F. M. Demarest



Real portholes, rivets, ship's bell, laced canvas, life preservers, and hawsers lend the illusion that you are leaning over the deck rail and that you are looking out to the far sea and flying gulls

Actually, you are in a Flatbush cellar and a very clever one, where even the lights produce a satisfying synthetic sunset. The downstairs ship room of Mrs. Thomas Halloren, Jr., described in Edna Garde's article on page 208



Sketch by Harry C. Richardson

Basement bargains

Hazel Dell Brown

DEFINITION: Bargain—a lot for a little. Reclaiming basements is just that. You who are spoiling for opportunities to satisfy your creative urge—tackle the basement! There it is, a fine large, yes, valuable space, given over to an ugly furnace, laundry tubs, and plunder. Cool in the summer, warm in winter, the basement can be the gayest of playrooms or just a good old-time workroom.

To contrive and invent is one of the most stimulating games, and to get something for nothing—well, we all like that. So while you may not be able to translate into actuality that dearly desired new wing, change the offensive Victorian façade, or perform any of those major operations which the depression put a damper on, you can have no end of fun with that waste space—your basement.

Perhaps you must waterproof the basement before your decorating adventures can begin. The market offers you any number of materials and methods: some complicated, others as simple as painting. Likewise for insulation you may create a handsome textured wall effect with cork or more economically finish the walls with one of those surprisingly good-looking fiberboards. If your basement is quite dry, perhaps a coat of paint will do, and, of course, good old whitewash in combination with scarlet is unbeatable for freshness, simplicity, cheapness, and a certain naïve charm. You have a legion of wall finishes ranging in price from almost nothing to whatever you want to spend.

For floors there is a serviceable paint for the present cement or concrete floor or you can install a wood floor. But one of the most practical treatments for rough basement floors is inexpensive, colorful accotile (waterproof asphalt tile). It comes in a number of good colors, both plain and marbleized. You can make your own original designs.

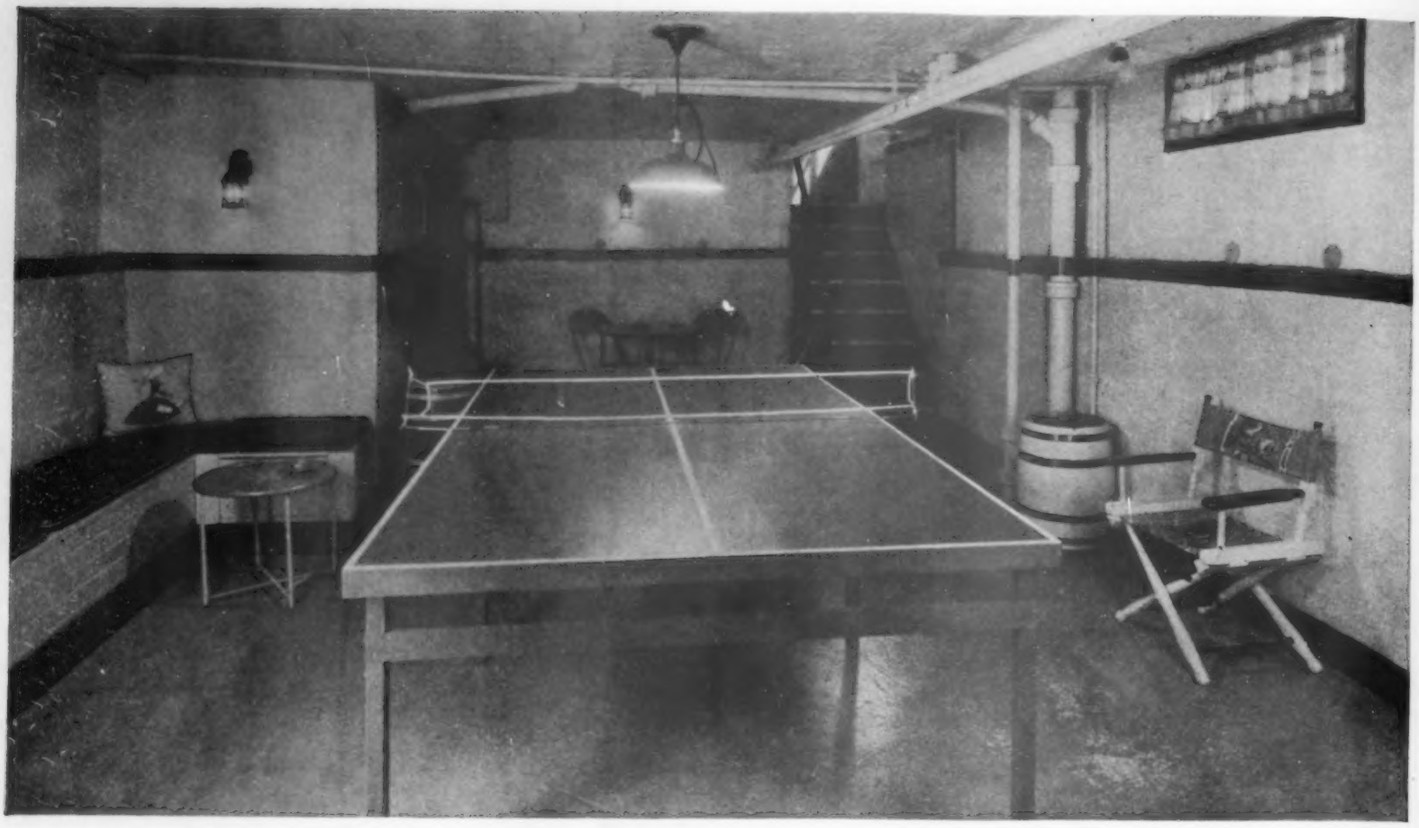
So, with the practical considerations taken care of, you may let your imagination run rampant. First, let's consider the cellar for rainy days and quarantine.

Whoever has lived through quarantine with one or more offspring will see the sense of this basement playroom sketched above straight off. Of course, with a tub for sailing boats, a Mickey Mouse slide, a ladder, and all the rest, you might have to drive the children out of doors. Seriously, however, one very distinct advantage of a basement playroom over the second floor or attic is the easy access to the out-of-doors, rather than the noisy clatter upstairs and downstairs which interferes with naps or callers. Here the accotile floor in navy and sky blue which takes all the dirt and comes clean, suggests a pretty, childish, and easy-to-work-out scheme of red, white, and blue.

If you are blessed with a helpmate who is a handy man, then he deserves something like the room sketched at the top of page 209—a work bench and a drawing board with good light, shelves for books, blueprints, paints, and even a nice homemade chair with soft pads for you, the visiting lady.

What a place, too, for Junior and Dotty to work out the numberless projects which they bring home from school—now cluttering up the house.

A new floor, built-in seats, and cupboard with cork target door for darts, ping-pong table, a few inexpensive chairs, and the erstwhile cellar becomes a casino which will have to be spoken for in advance. Father and his cronies like it for bridge, Dick thinks it is *some* place for his scout meeting. Sally finds it grand for play rehearsals. And isn't mother glad to have the rest of the house free and in order for her little club affairs. In a small house the youngsters need not be sh-ush-ed away upstairs during the dinner party. They can have a fine time below without interfering with the dignified (?) elders. When most investments have turned out bad and most bargains have been bitterly regretted, this basement bargain continues paying big dividends. It is sketched for you at the bottom of page 209. Copy it and see if we care!



Cellars of Flatbush

Edna Garde

BEFORE cellars came up in the world, in that almost forgotten age when the depths below the kitchen stairs were the undisputed domain of the furnace man, the word "cellar" had an almost sinister connotation. Many remember the fearsome side-show of old Coney Island where, in an atmosphere of synthetic gloom and papier mâché skulls, a raucous-voiced barker dilated upon the horrors of the "Cellars of Paris." The very word was supposed to induce a shudder—and did.

Cellars of Flatbush are places of light and gaiety. And there is a rumor that, like the man of humble origin who having attained success blossoms forth under a new name, the modern cellar petitions to be called the Game Room. This court thinks the change justified. Certainly it is a far cry from the murk of the janitor's former kingdom to today's below-stairs room.

A feature of this down-stairs entertaining is that it relieves wear and tear on Oriental rugs, polished furniture, pianos (there simply is no use in pretending that young people are careful of these trifles), and mother's nerves, particularly when twelve or fifteen young people drop in to spend the evening with son or daughter and she is trying to entertain her bridge club. It supplies a real need, gives the house of modest size an elastic extra room that enables it to realize the lost meaning of open-handed hospitality. The cost of this transformation into a democracy of recreation where the family may enjoy long evenings together or the young people of high school or college age may entertain the fraternity, the club, the gang, may range all the way from the price of a couple of theater tickets to the cost of a modest yacht.

That black magic and less than three dollars in actual cash may work wonders witness the black and silver club room with its open fireplace, business-like bar, comfortable lounges to provide seating capacity for the crowds of happy young people for whose pleasant times it forms a very appropriate and smart background.

Black magic and less than three dollars actual cash, plus the enthusiastic coöperation of his friends, transformed the cellar of Chester Comiski's home into this luxurious looking modern room. Mrs. Thomas Rave's game room above seems to lure the sun indoors and downstairs on the dullest days with its yellow walls and curtains of sunfast net in orange and yellow plaid

Young Chester Comiski, lately out of college, and with rather more time than money on his hands and an incurable habit of making his friends a bit more than welcome in his home solved all three problems at once. His friend Jack Muldoon sharing his wealth of time and ingenuity eagerly coöperated with him in changing the ordinary old-fashioned cellar of his father's home into this cozy, modern club. All was grist that came to their mill.

An abandoned house on a lot owned by relatives furnished the lumber. A friend in the plumbing business supplied the length of pipe which, after a severe encounter with sandpaper, became the foot rail of the bar. The andirons in the fireplace started life as the upright supports of a porcelain wash tub. A coat of aluminum paint glorified them and elevated them to the leisure class.

The mantel, also silver painted, is enhanced by a narrow molding painted black. The modernistic ends of the day bed in the corner were made from packing cases, silvered outside and painted Chinese orange inside. The couch itself, a day bed with the usual ends, was rescued from the attic, shorn of its ends, and upholstered in an old portière dyed black. Portières also came into play for upholstering the long, wide bench that runs along the opposite wall.

What, you haven't yet seen the exact thing you want to make of your cellar? Then, insatiable reader, turn to page 234. There you will find more ideas. At the right, the old-time work room, and below the game casino Hazel Dell Brown told about in her article on page 207

Sketches by Harry C. Richardson

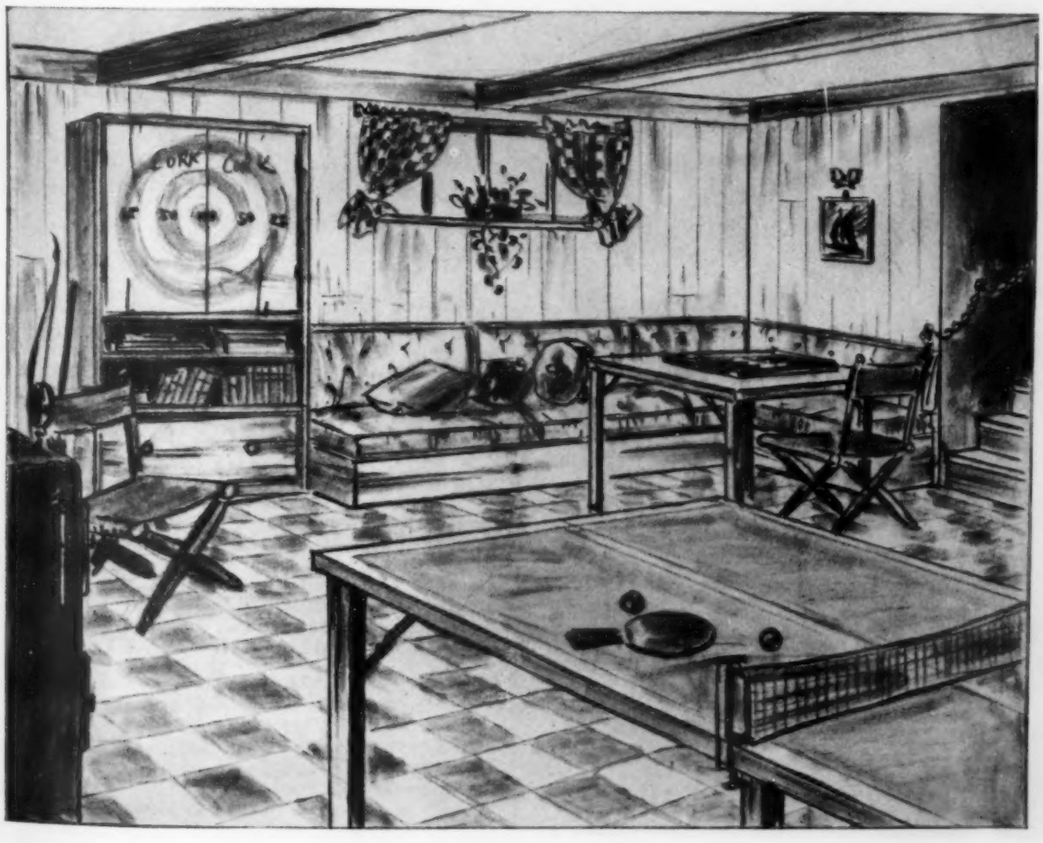
The paneled front of the bar was made by turning two doors lengthwise and applying black and silver paint. All of the paint used was gloss black of the kind used for automobiles. The silver was ordinary radiator paint. The lamps were bought in the ten-cent store and put together by the electrical genius of the group.

Every one of the young people who enjoy the hospitality of this home had a hand in the decoration, if it was only hammering a single nail or applying a few brush strokes of paint. The whole outlay was a few cents less than three dollars.

Mrs. Thomas Rave's charming game room is gay with brightly colored curtains and paint that bring the sun indoors and downstairs on the dullest day. The curtains are of sunfast plaid net in shades of orange and yellow. The upper part of the walls is painted a warm sunny yellow; flat-toned water color paint was used. The lower part of the walls and the long bench that runs along three sides of the room was done in a brilliant orange gloss paint.

The bands of black serve to emphasize the characteristic construction of this type of cellar which there has been no attempt to disguise. The large rectangles of fireproof plaster brick outlined in plaster give the walls a rugged charm—not at all out of order.

The ping-pong table, vividly green, the card table of modern metal construction, the chromium coffee table lend gay notes of contrast. The little wine barrels painted orange and striped in black may pose as extra seats, little tables for refreshments, or convenient places to place ash trays. The long bench has hinged seats under the black Sanitas cushions, opening to provide commodious storage space for the toys, skates, and other possessions dear to the young son of the house. In another cellar of the same type a full size Borroughs billiard table takes the place of the ping-pong table and furnishes a pleasant center of attraction for the devotees of the game.



A more elaborate game room, but one that could be copied by anyone with time and skill, is the downstairs ship room of Mrs. Thomas Halloren, Jr.

This thoroughly delightful room has so many interesting features that it is almost impossible to list them all. The walls and ceiling are done in very heavy wallboard, painted battleship gray and studded with wooden facsimile rivets. There are 2,000 of these wooden rivets which were made by the carpenter who did all of the work under Mrs. Halloren's direction.

The windows are real portholes, hinged and opening inward. When closed they display green sea painted on the glass insets. The lamps are regulation navy lamps, the ship's bell, ladder, life preservers and laced canvas are authentic and were purchased at a ship's chandler, as were the cleats and hawsers that lend the final touch of realism to the deck rail with its view of the far sea and flying gulls.

A mural wallpaper with cut-out gulls pasted in artistic flight give a charming effect. Under the narrow strip of awning are concealed

[Please turn to page 246]

MASSES

Gorgeous flower effects next spring can be yours from planting bulbs this fall; and plant them as lavishly as you can afford—anyhow in masses rather than as isolated individuals or in lines or rows. Concentrate several in one spot. These pictures will give you some idea of what can be

Photos by Hewitt

Above: For graceful elegance, the Narcissus and Daffodils are unsurpassed, and associated with a tiny pool, their reflections double the effects. English Daisies at the base of the wall; Tulips used in background. Garden of Mrs. Lucius Greve, Pelham Manor, N. Y.

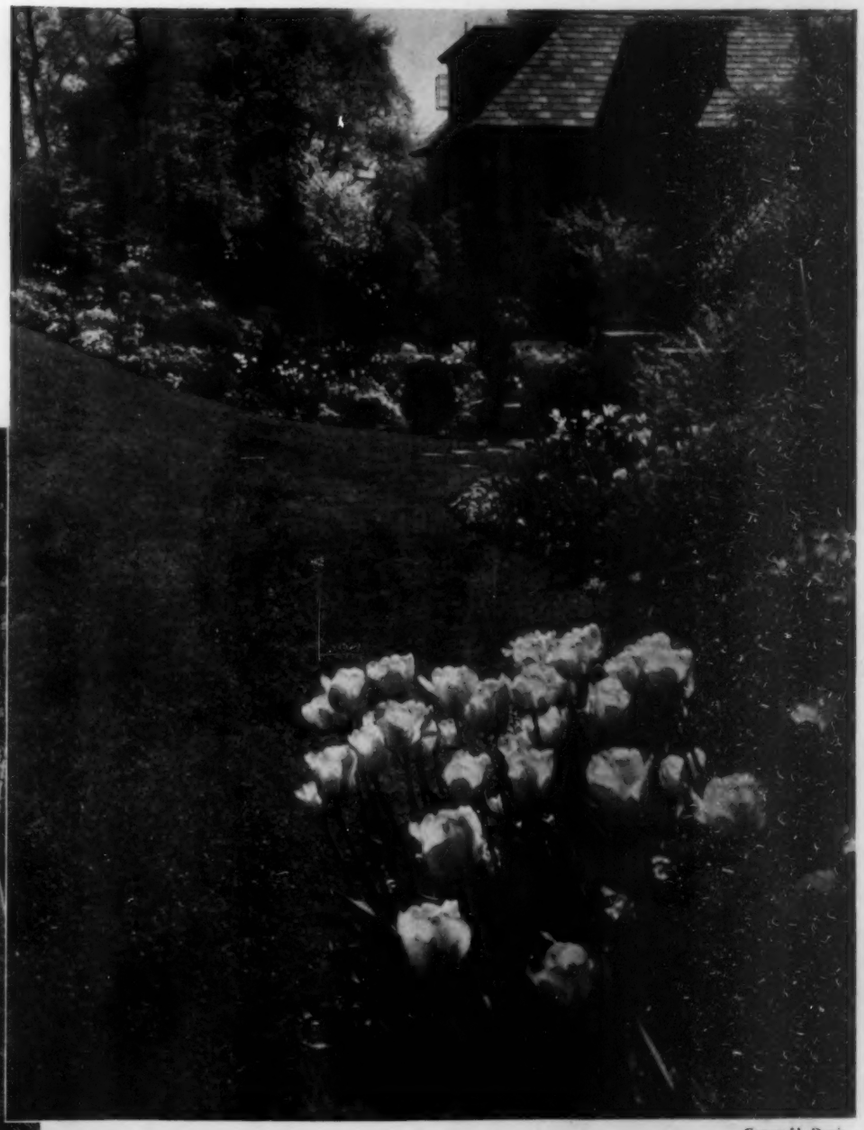
George C. Stephenson

Above: The stately statuesque Hyacinth is so strongly individual that it lends itself better to formal effects than any other of the Dutch bulbs. Though somewhat neglected, they offer a range of color in blues, reds, and yellows that no other bulbs possess. Be sure to plant deeply, and mulch generously against frost. Garden of Mr. Samuel Salvage, Glen Head, New York

Tulips are particularly effective in formal plantings, especially when associated with some other plants as ground covers. Forget-me-nots, Pansies, Lychnis, or Phlox may be used. The Earlies have particularly brilliant colors. The later flowering Tulips are less vibrant, but spectacular even so. Garden of Mrs. Thomas Kerr, at Riverwood, near Portland, Oregon

FOR EFFECT

accomplished in handling bulbs effectively. Remember, too, to plant bulbs deeply—several times their own diameter. Be sure that there is drainage in the soil so that the bulbs will not stand over winter in sodden earth. A base of sand under the bulb will help wonderfully



George H. Davis

Photo by Arthur Palme

In planting Crocus, be lavish. When the individual flower is small as in Crocus and Siberian Squill effectiveness really depends on massed quantity. They will increase year by year. Garden of Mr. Arthur Palme, in Pittsfield, Mass.

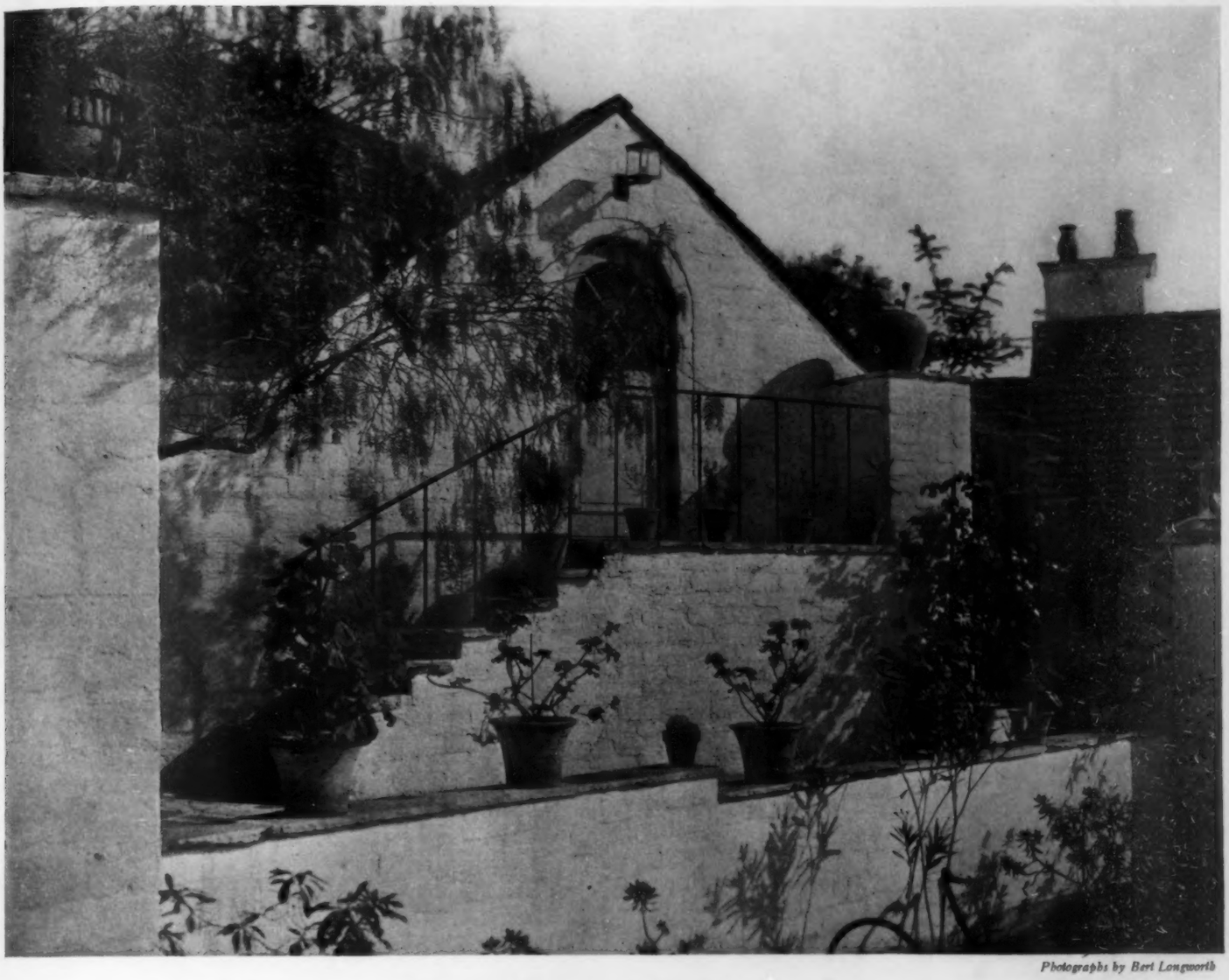
Hewitt

Above, right: The striking effectiveness of massed Tulips is well illustrated in this planting in the Massachusetts garden of Dr. and Mrs. Louis E. Pleaneuf. By repetition throughout the border, a sense of rhythm and grace are produced yet not monotony, and the borders look full of color

Right: Here white Madonna Lilies are shown in massed effects in association with Delphinium. A much desired combination not always achieved. Other kinds of Lilies in other colors will lend themselves to similar harmonious associations. Be sure to plant Lily bulbs deeply, a foot—where they can establish themselves permanently. Garden of Mrs. John Vietor, Locust Valley, New York

Come inside a reader's home — *Joan Blondell of Hollywood!*

On the top of Lookout Mountain overlooking Hollywood, Beverly Hills, Los Angeles and the beautiful San Fernando Valley in California, Joan Blondell of the films and her husband, George Barnes, have built this enchanting house. An ardent devotee of *The American Home*, Miss Blondell so enjoys reading in our pages about the homes of other people, that she is allowing us to show her home to you all



Photographs by Bert Longworth

The patio is bounded on one side by the west wall of the garage, above, with its iron railed outside stairway, curved doorway, and picturesque potted plants. Cool shadows against white walls are an important part of the design

The dining room on the opposite page is seen through an archway and is built up several steps from the living room. White plaster walls, a red rug, and curtains with reds, browns and greens, make a charming setting for the maple furniture

There is fine home quality in the fireplace grouping, with its raised hearth of brick, simple white pillars, trailing ivy, and romantic ship model. The pine corner cupboard holds little personal treasures that are highly decorative. A home that is a far cry from our usual idea of Hollywood tinsel and glitter

A view of the flagged patio shows the whitewashed brick of which the house is built, its roof of hand-split shingles, and the pediment over the entrance door

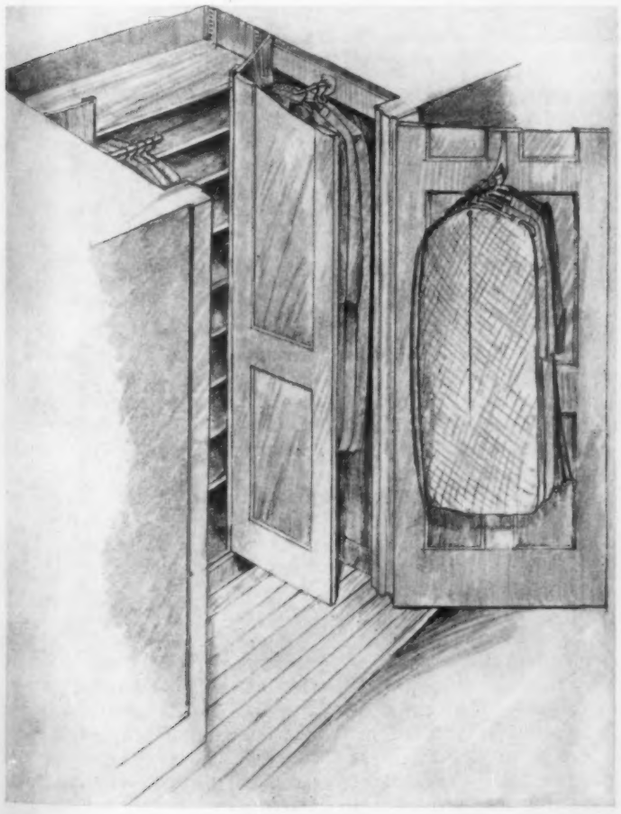
The photograph below, taken from the road, gives an excellent idea of the extensive view to be had from the house over the beautiful San Fernando Valley spread wide at its feet

The interesting "strung out" plan of the house and garage is well illustrated below. Little details like the mail box, lantern fixtures, and the stone well head, add a great deal to the charm of this little house

Open a closet door

Llewellyn Price

ORDINARY closets may often be made to compensate for the lack of those rooms which so often cannot or are not included in the average home. A work room for the grown-up members of the family or a playroom for the younger ones can actually be realized, not down in a damp cellar nor up under the eaves, but in a properly located part of the house and at comparatively little expense. All that is required is a closet with custom-built interior and one or two pieces of appropriate furniture. And, for the storage of extra household goods and gods, that unusually deep or wide cupboard may frequently be greatly increased in usefulness. Careful thought must be given beforehand to the exact requirements in each case, so that the finished job may be of the utmost efficiency, compactness, and completeness.



Take the study closet, for instance. Adequate provision for a typewriter is important. Borrowing a trick from modern office furniture, we fix it to a movable shelf so that it may be slid well out from the closet for use. At either side of the knee space below may be desk drawers and files of such size as the closet dimensions will allow. Directly above the machine, in easy reach, should be open compartments holding

[*Please turn to page 247*]

Arranging flowers is her business

Frances W. Henry

INGENUITY thrives in times of stress, and with it comes the great joy of surmounting difficulties. New ideas, new laws, new ways of living, and a refreshed outlook on life prove inevitable. What a factor is necessity in reviving the creative impulse!

A woman who devoted her early years to the study of art and more particularly to portrait painting returned to California, from her studio in Honolulu, only to be confronted with a world of needy, distracted persons with other thoughts than of having their portraits done. Clare Cronenwett was in danger of being denied her life work, like many others of that time, because of adverse financial conditions.

Her years in Hawaii had impressed her with the happy contentment of native Hawaiians, in strange contrast to frantic, money-seeking Americans. As an artist she was entranced with their flower leis, the grace with which one would tuck a bouquet in a hat, or wear a wreath or flower in the hair. Art was interwoven with their lives, naturally and simply.

It had always been her pleasure to arrange flowers. Visitors to her California studio admired the originality of her arrangements, to which she subconsciously applied art principles. She laid aside her palette, brushes, and canvas —and turned to flowers.

She taught flower arrangement to art teachers, artist friends, and others of artistic inclinations. Her classes grew, but with this measure of success she was not satisfied. She would like to see Americans using art in everyday life, as did the native Hawaiians. She wrote a few articles for the local paper. She interested townspeople in placing tubs of Petunias before places of business. She helped organize a little theatre, another community project. Then came the growing interest in home gardens, the sprouting of garden clubs over the country and flower shows. She was an organizer; she judged flower exhibits. Soon her life was filled with flowers.

One of the large Los Angeles stores sensed a growing fashion in flowers and gardens. She was asked to give lectures and, with growing interest, to conduct classes for those who wished individual instruction.

So, from the standpoint of art principles, her method of flower arrangement is taught. Composition, line, color, rhythm, subordination, repetition, and other abstract principles take on concrete form through the medium of flowers. Women are learning to express latent creative talents without the necessity of developing laborious technique.

Since many of these arrangements vary from the conventional, they are called "modern arrangements," and indeed, modern influences are often detected. But the guiding factor is the constant application of time-proved art principles. If flowers are beautiful in mass, they are massed, making the most of a glorious color vibration. Others, more fully appreciated singly are segregated; simplicity is the keynote.

Miss Cronenwett's Magnolia arrangements give new meaning to the regal flower. One feels that she has profound understanding of its qualities, of its delicate fragrance as well as its form and color. Wildflowers treated with the same understanding assume the aspect of something rare and exquisite. Lowly weeds become enchanting in artful arrangements. Then vegetables—one appreciates for the first time the color depth of the purple Onion, the decorative quality of the Artichoke, the magnificence of a Cabbage.

Women accustomed to the indulgence of flowers purchased by the dozen and plumped into a vase, are aghast at the way she will unmercifully clip their stems for the sake of proportion and perhaps discard the inevitable Gypsophila to use elsewhere in emphasis of its own ethereal quality. She uses Pampasgrass to give line, direction, and "breeze." It often forms the rhythmical background of an arrangement, stating in simple terms the predominating theme.

[*Please turn to page* 257]

Photographs by Alpheus A. Blakeslee

Shadow Patterns—Red-hot-pokers, Pampasgrass and leaves give variation of shapes which cast an interesting shadow with modern angles, closely harmonized to the faint modern decoration of the screen. Yellow pottery vase on yellow and yellow-green discs. Below: white Shasta Daisies sparkle against the black pottery of the cat. Yellow Gladiolus repeats the yellow centers of the daisies. Spiked leaves contrast with rounded contours. Pottery used in lower photos, courtesy of J. W. Robinson Co., Los Angeles

Photograph by Thiele

Dignity, restraint, line movement are dominant features of this white and green arrangement from the studio of Miss Cronenwett. Pure white, in modern bowl and fruit is repeated in the single Magnolia blossom. Yellow and green-yellow color discs bring out the whiteness of the flower and Wisteria seed pods and long tendrils add delicacy. Below:-In yellows and orange these Gourds vie with the native seed pods for decorative importance. The color note however is won by the giant gay yellow rice paper leaf.

Beauty in a French bedroom

William F. Cruger

THERE is an appealing charm about a French bedroom which few women can resist. Here, in the graceful style of Louis XVI and the soft coloring of the period, is a setting designed to flatter its occupants and to invite rest and repose.

The walls are painted with a flat finish in tones of light French gray complementing the toile de Jouy wall covering which is framed in the traditional manner. An illusion of greater height and simple dignity is obtained by keeping the wainscoting low. The feeling of verticality is further achieved through the omission of the toile de Jouy design on the mantel breast, the use of a low mantel, and the tall mirror with its narrow band and reed mouiding. The all-over carpet is a soft gray-green, forming with the walls an excellent foil for the tasteful combination of walnut and painted ivory furniture. The taffeta bedspread has an eggshell ground with dainty floral sprays in soft green and pale pink; the brocaded covering of the chaise longue repeats these colors with additional accents of soft blue and white. A green taffeta lambrequin over luxuriously ruffled sheer taffeta curtains provides an utterly feminine window treatment. The ceiling is tinted pale pink; and gold accents are sparingly introduced in the brass lighting fixtures, fireplace equipment, and the various accessories.

LOUIS XVI
A delightfully feminine style

FEW decorative styles possess more feminine appeal than does that of Louis XVI, for it was a period when women inspired, directed, and dominated the fashions. Indeed, were it not for the requirements of court, the style might have come down to us named for its first lady, Marie Antoinette.

When Louis XVI inherited the throne, left tottering by the extravagances of his father, he was forced to attempt to balance the budget. The play-boy king had no ideas on this subject, but his helpful little wife had. Why not move from the expensive, stuffy, old palace and build a little house in the country, she suggested. A simple, pleasant solution to the whole problem, agreed Louis. The rural atmosphere will do us good, and our simple life will favorably impress the taxpayers. Thus was born the charming Petit Trianon, a regal interpretation of the rustic mode of living where the king and queen played while the monarchy crumbled.

As the name implies, the new palace was a comparative miniature. Small interiors demanded small furniture and required fabrics of diminutive design, with delicate coloring for the whole ensemble. The general structural outlines, based on Greek antiques were simple, but ornamentation reflected the dainty fancies of the ladies. These, therefore, are the chief characteristics which distinguish the Louis XVI style from its surrounding periods.

The Louis XVI dates are from 1774-1793, but the style received its inception under the classic movement which began before the death of Louis XV when artists began to experiment with classic designs based on the findings at Pompeii and Herculaneum. However, it was not until Marie Antoinette became queen, that the style received its full swing and finally achieved a peak which many regard as the culmination of French art.

Let us look now at the essential points of interest of the typical Louis Seize interior. Starting with the floor we find beauty at once. Parquet patterns in wood in an infinite variety of designs and combinations of woods formed a rich yet unobtrusive background for the soft pastel colorings of the tapestry-like Aubusson and the magnificently designed and profusely ornamented Savonnerie rugs. Marbleized floors either in all over veining or black and white squares ranked next in popularity at that time.

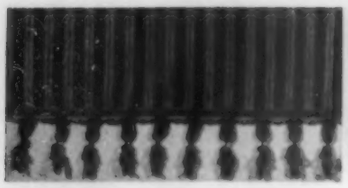
In the architectural treatment of walls, exquisite proportion is especially noteworthy. Wood paneling, usually painted, was very fashionable; though wainscoting with plaster or paper above was more generally used. Light, shallow mouldings framed rectangular panels whose corners were often indented and embellished with rosettes. Window heads were often rounded as were the tops of mirror panels, the latter being a popular method of overmantel treatment. Over-door panels frequently were painted, the favorite motifs being pastoral scenes, or designs of garden implements, musical instruments, birds, etc., usually tied together with ribbons and bowknots. All were in small scale to harmonize with the delicately carved mouldings and the refined detail of the hardware. A feeling of verticality prevailed and was frequently accented through the use of striped papers. Fine wallpapers were being made in France at this time and were extremely popular, though their fairly high cost was one reason why they were generally "framed" in panels. The famous toile de Jouy patterns, mostly inspired by the rustic play at the Petit Trianon, were admirably suited to such treatment. Satins, silks, and damasks were popular wall coverings and these materials were simulated in paper. The present, desirable practice of ensemble designing and merchandising of wallpapers and fabrics was recognized during Louis XVI time by at least one manufacturer, Lecomte, who advertised: "——knowing how troublesome it sometimes is to obtain furniture coverings to accord with the wall hangings M. Lecomte has been inspired with the idea of printing his designs on fabric——." As open fires were the only method of heating, fireplaces were to be found in almost every room. They were invariably made of marble, in delicate veinings and quiet colorings, such as: fleur de pêche, brèche violette, etc. Backhearths were appropriately lined

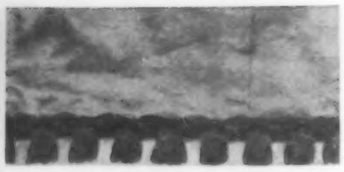
At right: Antique bone chest or armoire of characteristic rectilinear design, carried out even in drawer handles. From Elgin A. Simonds Co., Inc.

Below: Graceful little fruitwood writing desk with leather top and ornamental brasses. Made by the Baker Furniture Factories Inc.

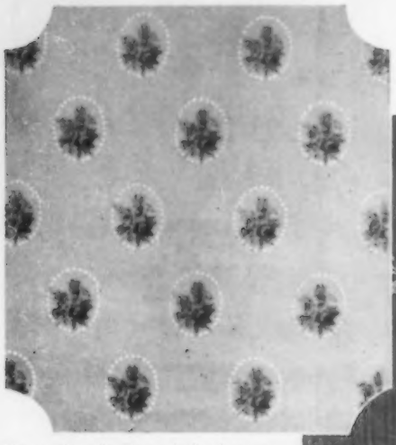
Arm chair typical of the period, with straight topped and upholstered back, and rectangular seat. This is another Baker piece

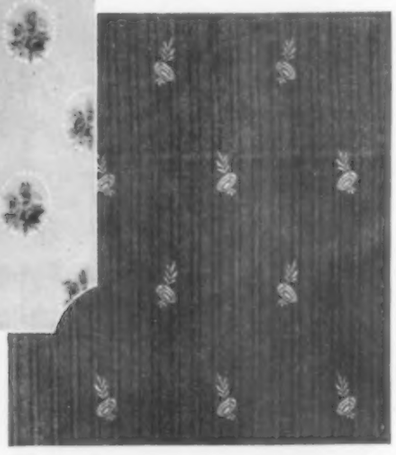
Bedstead with high head-and foot-boards of the time, straight topped, and supported by delicately carved posts. From Baker





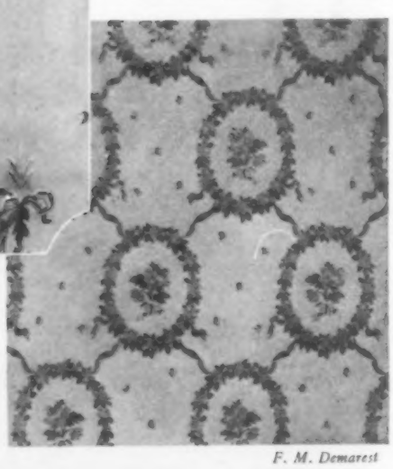
Above are shown two lovely trimmings for draperies in the French manner, one a tasselled design, the other a fringe. Edward Maag, Inc.





For a simple French bedroom is the green wallpaper above, with flower-centered medallions in rose and green. M. H. Birge & Sons Co.

Fine stripes are much liked for rooms decorated in the Louis XVI spirit, plain or with a tiny motif, like the upholstery silk shown above. Below: A very beautiful silk brocade is done in pastel shades on a cream ground. Both from Johnson & Faulkner



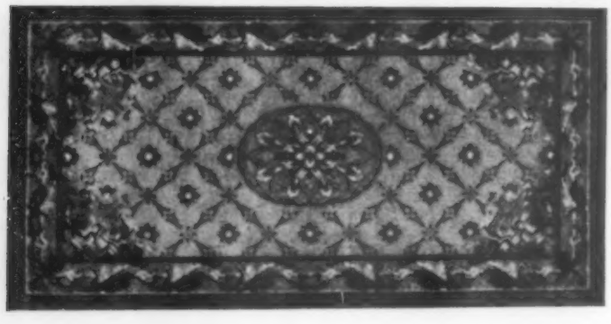
With characteristic swag, garland flower baskets, and bows is the wallpaper above, done all in shades of gray. M. H. Birge & Sons Co.

F. M. Demarest

with iron reeded, paneled, and small scale diaper patterns.

The most popular rooms in the French house at this period were the petit salon and the boudoir. Some of the most delightful small furniture was designed for these rooms, such as: flower stands, small tables (which often had a low metal gallery at the top) semi-circular consoles (usually with four legs joined by a curved stretcher which supported an urn or other shape carved ornament), and gracefully designed small desks on slender tapering legs. Among the most interesting products of the cabinetmakers' art were the chairs. The backs were of three general types—rectangular, round, and oval. A ribbon bow at the top was popular and the Greek band occurred frequently. The seats followed the outlines of the backs, and the legs were usually straight-tapered, or fluted; the flutings often being filled, in part, with quills, wheat ears, or corn husks picked out in gilt. The cabriole leg, when used was severely straightened. These severe classic lines easily distinguish Louis XVI chairs from those of the Louis XIV and XV styles which preceded. Walnut (used particularly for the frames of upholstered pieces), oak, and rosewood were the favorite woods. Mahogany, new at this period, was greatly admired, but too expensive to be widely employed. While the use of cane for chair backs and seats increased, especially for dining rooms, the upholstered pieces predominated. Lovely brocades, satins, velvets, printed linens, repps, and tapestry were used to cover seats and backs, but more wood was left showing than in the preceding styles. The chaise longue and the low ottoman, with rounded back encircling the ends were extremely popular. Sofas, which followed in general the designs of the chairs, were longer than those of the previous periods, and had more legs. This prompts us to a word of caution. When selecting furniture for a Louis XVI room, be careful to avoid too many "leggy" pieces. Perhaps the most important piece of furniture was the bed. It was used almost as much in the daytime as at night, for it was the fashion to receive one's forenoon guests in bed. In spite of the importance of these pieces they were of the small size now in general use. They were also the one great exception to the vogue for exposing wood, for it was a popular practice to pad the head and footboards and to cover them with a brocade, satin damask, or striped material, finished with a wood moulding or braid. Another popular type of bed had low footposts and a decorated headboard. Side rails, head, and footboards were occasionally marbleized. Beds were often placed sidewise against the wall, and overhung by a draped canopy located high on the wall above. S-shaped canopy supports, held by slender bedposts, enjoyed great popularity. Cylindrical shaped bolsters took the decorative place of pillows which were considered too untidy. The larger pieces of Louis XVI furniture, such as: the commode, bureau, armoire, etc., were usually made of dark wood highly polished, while the lighter pieces were frequently painted white or tinted enamel, lacquered in the Chinese manner, or given the famous vernis-Martin finish.

The playful daintiness, aristocratic air, and feminine charm of the Louis XVI style make it particularly appropriate for women's rooms and other places where delicate design, graceful curves, and small scale are desired.



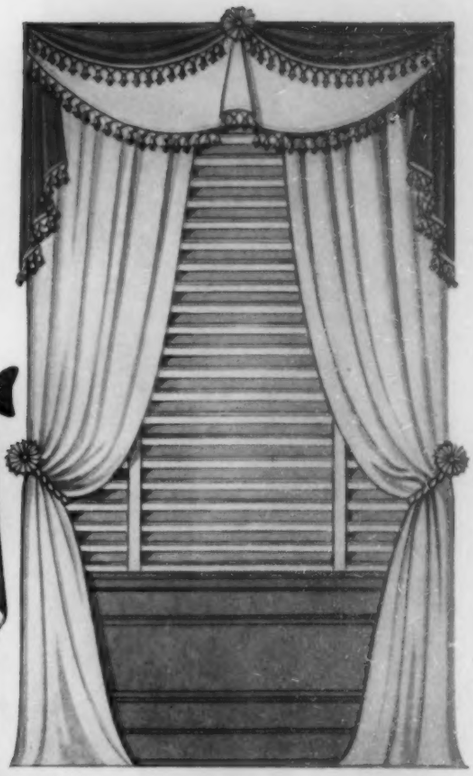
A ground in two shades of tan, and a border done in pale pinks and blues mark the rug at the left patterned in the French style from Firth Carpet Co.

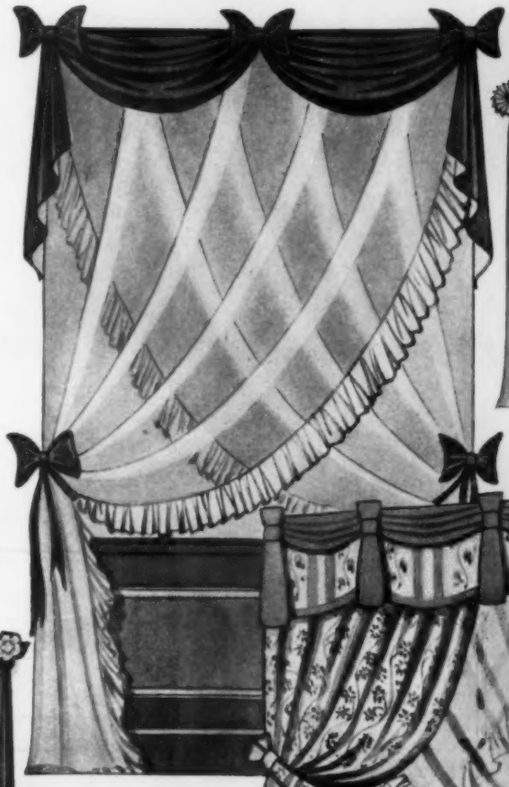
Various pastel shades are woven into the border of the Axminster rug at the right with rose-beige ground, well covered with shadow-like design. From Mohawk Carpet Mills Inc.

Graceful window treatments
for French rooms

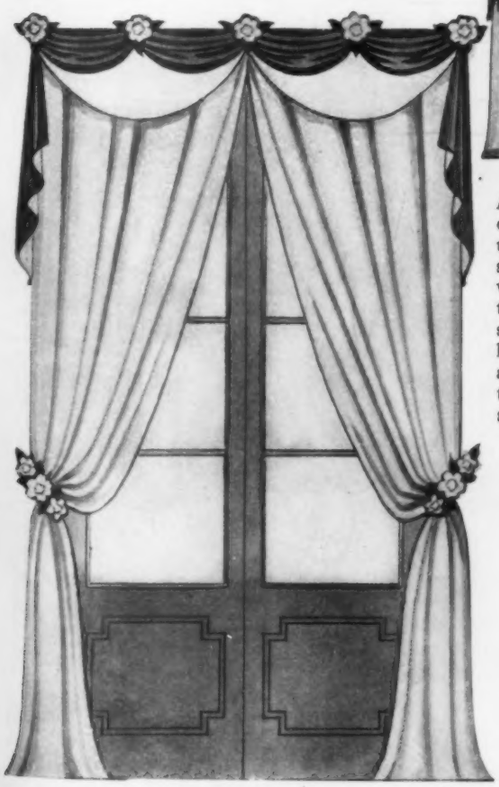
WINDOW draperies of the period were *bouffant*, or, as we say, very full. Pelmet boxes were popular, but the most interesting variations were achieved through various drapings of the lambrequin. This corresponds to our scarf-like valance and was usually of a different material and coloring from the draw curtains. The lambrequin was also used alone at entrances and openings where no side or draw curtains were wanted. There was a wealth of beautiful drapery fabrics including taffeta, repp, damask, brocade, light silks, satin and printed linens. The most popular designs had little flowers lightly sprinkled on delicately colored backgrounds, floral sprays tenderly placed on vertical stripes softly breaking the straight lines, and little spots of color tastefully distributed and held in place by bows and ribbons. Coloring for painted work and fabrics was grayed, soft pastel shades such as lemon yellow, pearl gray, silver-rose, gold, white, lavender, pale green, powder blue, and putty color. More white, but less gold was used for decorating than in the reign of Louis XV.

At right, a rather formal design in cream taffeta with a blue satin valance caught up with a frill pleated rosette to reveal the lining which matches the draw curtains. Glass fringe adds a final touch of elegance. Below, a dainty use of bows in peach colored Celanese over very full sheer glass curtains with double ruffles





White satin curtains with a pale green lambrequin caught up to reveal the lining. Single, artificial gardenias grace the heading, and sprays of the same flowers make decorative tie-backs for the draperies

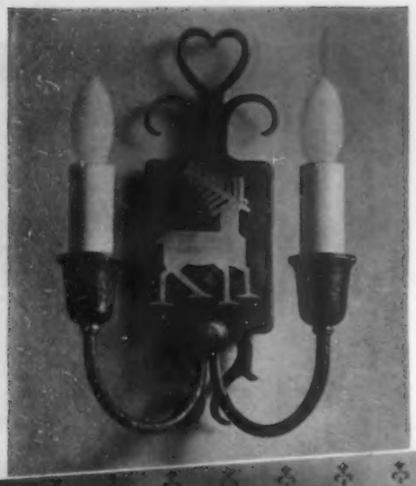


A graceful treatment of a double window using a brocade with small scale design of vertical stripes and tiny flowers. Plain satin binds the scalloped edge of the valance and forms the flat bows and shallow festoons

All sketches by the author

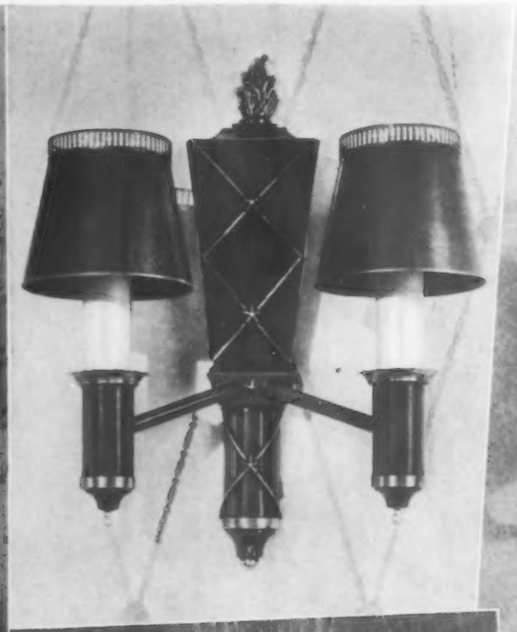
Do your lighting fixtures "date" your home?

UP TO a very short while ago, lighting fixtures did not come in for much attention. They were necessary and convenient, but one's choice was limited to "something simple in brass" or impressively ornate polychrome. However, lighting fixtures today are not expensive enough or too great an outlay, to justify our putting up with "dated" lighting fixtures. Designs that formerly were available only to the chosen few are not only now within the reach of the most modest little budget, but are intelligently designed so that one has only to state the "period" of one's home or furnishings to get fixtures that are as correct as they are attractive and inexpensive. If you've cherished the idea that changing your lighting fixtures was an expensive remodeling job—hie yourself out and be disillusioned. You can buy them as easily as you buy canned goods —labeled as to period, and price-tagged with all the vagaries of old-time electrical "extras" missing.



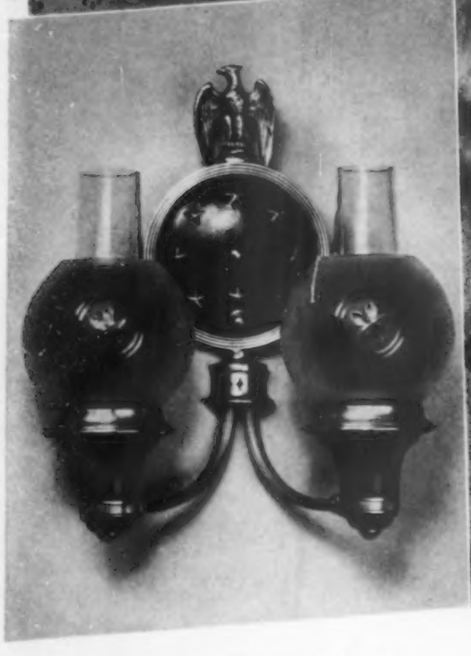
1

2



3

4



5

6

7

Dana B. Merrill

1. An authentic copy of a 17th century English iron bracket, has typical scrolls. 2. Almost two centuries later in style is the Empire bracket of antique brass, with characteristic bundle of staves and arrows. Both are Chase fixtures. 5. The Federal or early 19th century dates the bottom fixture, in black and gold with eagle finial and stars. From the Lightolier Company

3. Adapted from a painted tôle light of Empire origin is the top center fixture, in Chase brass glazed either in Republic red, Directoire white or Corsican green. Mountings are of Empire brass. 6. For the truly Early American room is a bull's eye sconce, with bright tin and a scalloped metal frame glazed in red, green, or yellow. Also from Chase

4. Belonging to later Colonial or Georgian times is a simple bracket of much dignity, in Chase brass with clear glass chimneys frosted around the center. 7. Lightolier has created an interesting bracket suggestive of contemporary design, but adaptable to a number of different decorative styles. The flaring shades provide indirect lighting and fine illumination

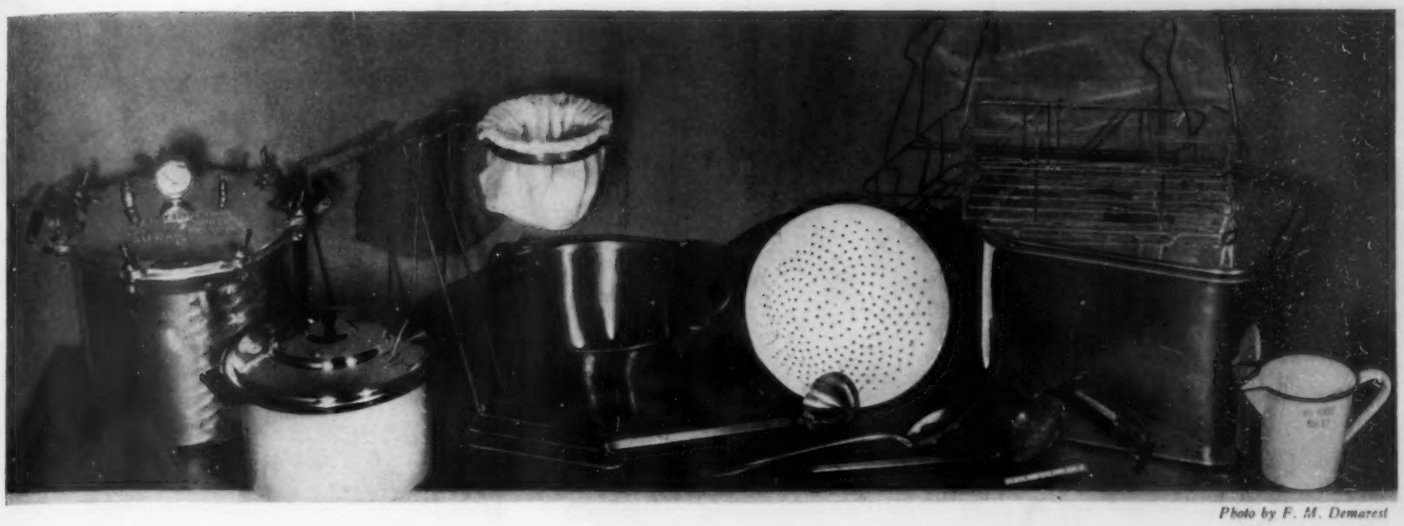


Photo by F. M. Demarest

Canny canning

Eloise Davison

Above are some of the things that will come in handy in preserving time—a steam pressure cooker, an enamel saucepan, a strainer on a convenient rack, and drippings kettle, collander, cold-pack equipment, measuring cup, hydrometer, and various sorts of spoons and ladles. All are shown through the courtesy of Lewis & Conger

WELL do I remember the first mountainous bushel of cherries that confronted me in my home. These were brought home with a flourish by the proud possessor of a newly established home who slipped quickly into the new rôle of "good provider." In a thoughtless moment, yet with an inner feeling of complete defeat, I made the unfortunate mistake of pretending to be pleased beyond words. This precipitated the unannounced arrival of other bushels of other things. So, suddenly right in the middle of one of those baffling bushels, I "caught on" and laid my plans as stealthily as possible and determined never again to be caught face to face with a bushel of anything that had to be canned all at one time. That time usually is a hot day for that is the way canning works out. That first bushel of cherries, I think, really taught me my first lesson in canning management, for while I was working with it I had plenty of time to think. From the very minute I took out the new hairpin and began to hook out the cherry seeds one by one, to the finger-stained conclusion of the last jar full of cherries I figured and schemed. Then and there I laid the first stone in the foundation of my canny canning plans that have kept my larder well filled ever since without too much effort on my part.

In the first place this bushel buying business dates back to the time when the number of bushels canned was one important measuring stick used to determine whether a woman was a good homemaker. It also dates back to the time when every one lived in houses with big basements providing ample storage space; families were large, gardens were prolific, and markets did not supply an abundance of both fresh and canned foods of high quality throughout the year. Things have changed markedly in regard to most of these conditions today and canning management has changed, too, wherever homemakers are interpreting instead of protesting the changing order.

If you are of the landed gentry and proud of it (or even if you are an embittered landholder bowed down by the relentless regularity with which the tax and insurance bills arrive), with a garden large enough to raise enough and to spare, this advice is not for you. Surely if you have a producing garden, canning at home even in large quantities should be considered. But for most of us with houses to run, meals to prepare, and not much land for gardens, commercially canned foods are one of the twentieth century answers to a maiden's prayer for good meals. Nourishing and pleasing in variety, they do not require an undue amount of time in preparation.

Now this is by no means a brief in favor of the "direct-from-can-to-the-consumer" pseudo artist who feels equipped for any emergency with a good can opener at hand! It is instead a plan for thoughtfully managed canning at home interspersed generously with commercially canned products which are worthy of consideration even when budgets are cramped and accounting pencils are active.

I might as well confess at this point that while the foods I can at home have been diminishing in amount the past few years, there is a certain definite quota to which I hold religiously because I think the ones I can or preserve are better than those I can buy ready made. These products I prepare consistently and thrill with pride at my accomplishment when they get special mention by the critical gourmets who eat at my table. These I expect to continue to can until I find something I like better to replace them. If this happens to be something which can be bought ready for the table I shall buy and turn my efforts to something more useful and unique. In the meantime no amount of effort is too much for me to put into these specialties of mine in which I take real pride.

I confess a jealous pride in my own cucumber catsup and, strange as it may seem, I like my own grape juice and tomato juice better than any I have ever found on the market. I can a fairly large amount of all of these. There are relishes, pickles and preserves that I have been raised on too mouth watering to omit or to substitute for. These I continue to prepare each year following usually treasured recipes that link me with those early days when a ravenous appetite made food taste better than it ever will again. One treasure that I gave up with some reluctance was peach syrup that I used to make back in the days when I canned peaches at home. However, with genuine relish I gave up canning peaches with the trail of brown fingers in their wake! This peach syrup was made by spicing and sweetening the extra juice that couldn't be cajoled into the jars without running them over. It was superb on crisp waffles.

I decided definitely several years ago that I'd take my canning and preserving in small homeopathic doses, a little at a time parcelled throughout the year. It is a plan that suits my particular temperament particularly well for a monumental job of anything that upsets my regular household routine incapacitates me somewhat.

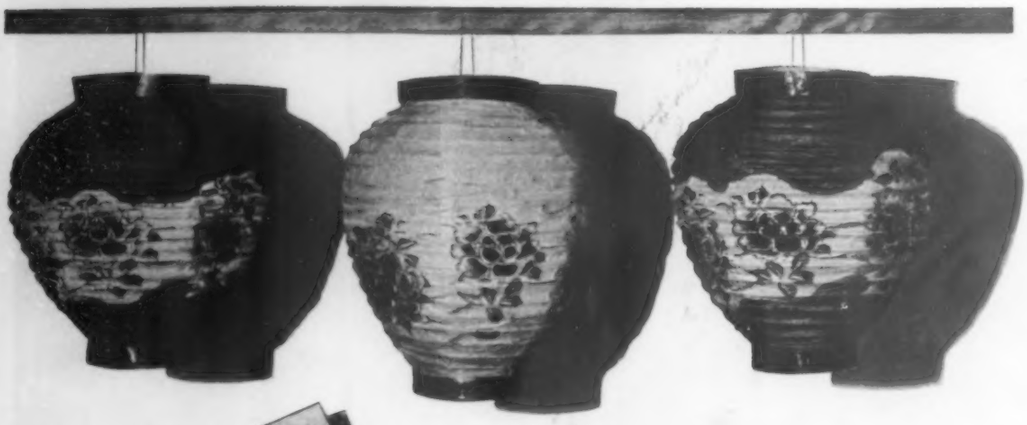
In the fall I make grape and tomato juice when the season for each is at its height. That's my biggest canning job from the standpoint of quantity. Preserves and relishes I make when the season is right, but never a large quantity at a time. Practically all jellies I make as needed throughout the fall and winter from the juice I bottle or can at the season's height. It tastes fresher this way, at least it seems so to me. I am particularly fond of that very fresh flavor which new jellies always have.

In the wintertime I make the citrus fruit marmalades, watching with an eagle eye for the time when the prices are best. A few dried fruit conserves round out my budget. These are made usually after Christmas and they add a pleasing variety to my other specialties.

There is scarcely a month in the year when there is not some canning or preserving interspersed with my other kitchen activities but always as an incidental and not as the monumental job that this usually is.

I have of course learned how much I need by keeping a few records and I know exactly how much storage space I have available. My calculations are careful at this point, for I know that if I prepare more than I can store

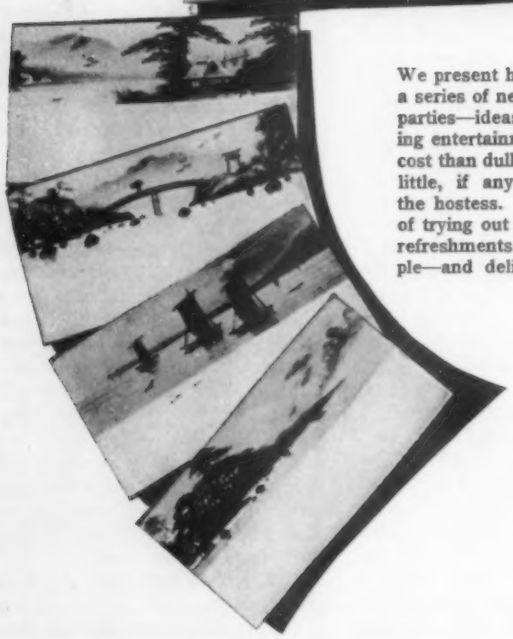
[*Please turn to page 260*]



Japanese bridge party

A GAME OF BRIDGE A CUP OF TEA
BROUGHT TEN THOUSAND MILES FROM ACROSS THE SEA
MRS. FRANCIS VANDIVEER
72 SUTTON ROAD
SEPT. 10, 1934

Photographs by F. M. Demarest



We present herewith the first of a series of new ideas for bridge parties—ideas for novel, amusing entertainment at no greater cost than dull bridge parties and little, if any more, work for the hostess. Do not be afraid of trying out these recipes and refreshments. They are simple—and delightful surprises

Dorothy Gladys Spicer

SOFTLY tinkling Japanese wind bells, dimly lighted paper lanterns, flowers arranged with exquisite taste, the faint aroma of Oriental tea rising from fragile, egg-shell cups—was ever the home stage more perfectly set for gracious entertaining? A bridge party carried out in the spirit of the Flowery Kingdom gives the American hostess an opportunity to offer unique hospitality at but slight expense. For almost every community, no matter how small, has some tiny native shop where charming Japanese novelties and delicate sweetmeats may be purchased for very little outlay. And what she cannot buy already made, the ingenious woman can make for herself by following the simple directions outlined here.

Invitations to the party are written on Japanese rice paper, with delicately tinted pictures of native fishing smacks, plovers soaring over white-capped waves, butterfly-clad *geisha* girls, or distant views of sacred Fuji. This paper comes a dozen sheets to the box and may be purchased reasonably at any Japanese store. The invitations, which are printed in black ink, are quaintly arranged in parallel columns as illustrated at the left.

If more formal invitations are desired, the guests are simply requested to come on a certain date to "A Japanese Bridge Party."

Tiny fans, real or simulated, also make pleasing invitations or favors. Artistically decorated Japanese paper napkins, duly inscribed and folded into amusing shapes, are another suggestion. Probably you will have to get some native person to do the folding, which should be in the form of strange birds, fish, or frogs.

It's fun to decorate the house for a Japanese party because there are so many delightful things you can do to create an atmosphere of Oriental charm. The decorations may be simple or elaborate, according to taste and the amount you wish to spend. Of course, you should remove all unnecessary furniture and ornaments. Japanese houses are uncluttered and simple in the extreme. Large bowls of flowers —pear, peach, or cherry blossoms, real or artificial, purple iris, humble field flowers, or simply boughs of green, make a delightful setting for multi-colored paper lanterns (suspended from a wire hung across the room and lighted by small electric bulbs), decorative screens, and crystal bowls filled with darting goldfish. Lotus blossom incense fills the air with elusive fragrance and heightens the exotic illusion created by flowers and recorations.

Delightful homemade tallies are devised from the little hand-decorated cards like those shown on this page. To each card is attached a red and white cord and a tiny red or white pencil. (Red and white are the colors of the Japanese flag.) A native proverb is written across the top of each tally. The guests will be amused by guessing the English equivalent of the Japanese sayings, six of which are given below: (The English version is given in parentheses.)

1. To the cat gold pieces (To cast pearls before swine)
2. Wasps sting a crying face (Misfortunes never come singly)
3. The blind man fears not the snake (Ignorance is bliss)
4. The first sweep finds the money lost at night (The early bird catches the worm)
5. Love knows no difference between high and low (Love is blind)
6. Into a sack holding a *shō*, only a *shō* goes (Why try to make a silk purse out of a sow's ear?)

There is no end to the variety of unusual objects from which the hostess may choose her prizes. Japanese lily bulbs in characteristic pottery bowls, miniature rock gardens, inhabited by glazed clay sages and wise old storks, replicas of wooden temple gongs, bits of colorful carving or any of the thousand and one dainty trifles for which the Japanese are famous, are sure to delight the most discriminating taste.

Refreshments are served in the dining room, where the table is

[*Please turn to page 246*]

Beating the meat bill

New and inexpensive ways with meat are hard to find—but try these! Each one has a chef's touch, and the cost is so little that it will surprise you—FRANCES CAMPBELL *and* KATHERINE YATES SANBORN

Recipe printed on back of each photograph

● bistecca alla pizzainole

Recipe printed on back of each photograph

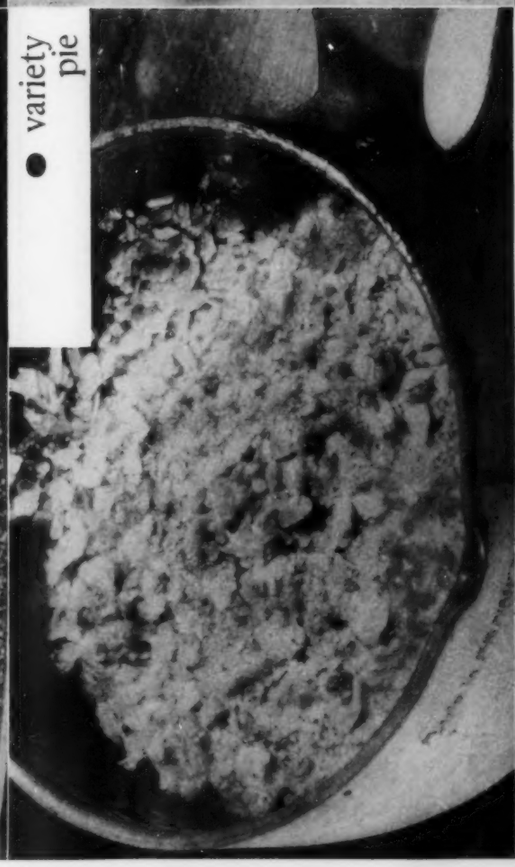
● mushroom kidneys

Recipe printed on back of each photograph

● spiced tongue

● city chicken

● variety pie



● kidney casserole

Photographs by F. M. Demarest

Beating the meat bill

New and inexpensive ways with meat are hard to find—but try these! Each one has a chef's touch, and the cost is so little that it will surprise you—FRANCES CAMPBELL *and* KATHERINE YATES SANBORN

Photograph printed on back of each recipe

● kidney casserole

3 beef kidneys
2 bunches carrots
Bread crumbs
4 tablespoonfuls butter
4 tablespoonfuls flour

Tested by THE AMERICAN HOME

SOAK three beef kidneys in salt water for ½ hour. Boil in clear water for twenty minutes. Then put in fresh water and cook again until tender. (Save the second water for stock to be used in making the brown sauce.)

Make a brown sauce by browning 4 tablespoonfuls of butter together with 4 tablespoonfuls of flour and adding 1½ cupfuls soup stock. Mix sliced cooked carrots, the kidneys cut up in small pieces, and the brown sauce and put in a casserole.

Cover the top with bread crumbs, dot with butter, and bake for ½ hour in a moderate oven.

● spiced tongue

¼ cupful salt
¼ cupful mixed whole pickling spices
1 cupful vinegar
1 fresh beef tongue

AFTER having flattered your butcher into choosing for you the best fresh beef tongue in his possession, trim it (leaving the peeling until after it is cooked) place the tongue in boiling water with the other ingredients, and boil slowly until very tender (about 3 hours).

Be sure to use a large kettle with enough water to amply cover the tongue. Remove tongue from the liquor, peel the outer skin from the tongue, slice, and serve cold garnished with parsley and tomato.

Tested by THE AMERICAN HOME

● variety pie

2½ cupfuls cooked left-over meat
1 can vegetable-beef soup
Bread crumbs
Butter

Tested by THE AMERICAN HOME

COMBININNG two or three kinds of left-over meats is easy, and makes a dish that the family will want to have again and again, for it has none of that "left-over look."

Put the left-over cooked meat (using one or more kinds as you happen to have them) through the second finest cutter on the food chopper. To the ground meat add one can of vegetable-beef soup to which *only* two tablespoonfuls of cold water have been added. Put this mixture in a small earthenware baking dish, cover top with bread crumbs, dot with butter, and bake for half an hour in a 350° F. (moderate) oven.

To make a "chef's" dish from this—in fact one similar to that served in the dining room of a certain famous club—serve in individual earthenware ramekins, putting a candied sweet potato in the center.

● mushroom kidneys

Lamb kidneys
Large mushrooms
Toast
Butter
Lemon juice

Tested by THE AMERICAN HOME

PLACE lamb kidneys and a generous amount of butter in a skillet. Cover and let simmer very slowly for twenty minutes. Remove stems from mushroom caps and cut the stems in small pieces, leaving the mushroom caps whole. When the kidneys have cooked twenty minutes, add mushroom caps and stems, with more butter, and simmer the whole slowly, with cover off, for ten minutes longer.

For each serving have a graham toast round 2½ inches in diameter. Place a mushroom cap on each toast round, with the kidney on top of this. Make a lemon butter sauce with four tablespoonfuls melted butter to two teaspoonfuls lemon juice. Put the chopped cooked mushrooms over the individual kidney and mushroom servings and pour the sauce over toast, kidney, and mushroom.

Serve under a glass bell, and you will have a luxurious luncheon dish at a cost of slightly over ten cents a person.

● city chicken

Veal steak
Pork steak
Skewers

TO ATTAIN an inexpensive meat dish which has a flavor and tenderness similar to that of chicken, try cooking "city chicken" in a Dutch oven on top of the stove. You may purchase "city chicken" already prepared by your butcher, though it is more economical to fix it yourself.

Buy veal steak and pork steak in equal amounts, remove fat, and cut in round pieces about two inches in diameter. Alternate on a wooden skewer until the skewer is filled. Try out the fat from the steak in the Dutch oven, brown the "city chicken" until seared, add ½ cupful cold water, and bake very slowly on top of the stove for two hours. You will have to add a small amount of water from time to time.

If you want gravy, stir two tablespoonfuls of flour into the stock left in the Dutch oven after the meat is done, adding hot water as needed to make the proper amount of gravy.

Served on a silver platter, garnished with watercress, this is a "company" dish.

Tested by THE AMERICAN HOME

● bistecca alla pizzainole

Minute steak
Fresh tomatoes
1 clove garlic
Olive oil
Parsley
2 or 3 anchovies
Salt and pepper

(An appetizing way of preparing minute steaks)

SEE ARTICLE "SAVORY SECRETS FROM DIPLOMATIC TABLES."

Tested by THE AMERICAN HOME

CUT a regular minute steak from the sirloin and cook it in frying pan over a very hot fire so that the steak will not become hard. When the steak is done pour over a sauce made as follows:

Skin some fresh tomatoes and cut into small pieces. Chop one piece of garlic very fine and brown in olive oil. When the garlic is browned, add the tomatoes, some chopped parsley, two or three filets of anchovies, salt and pepper. This sauce should be poured over the steak just before it is served. Serve the steak with fried potatoes or any shirred vegetable.

—GRETCHEN SMITH

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Six more recipes from our readers

Readers' recipes from California, Georgia, New Jersey, and Pennsylvania

Recipe printed on back of each photograph

● grand gingerbread

Recipe printed on back of each photograph

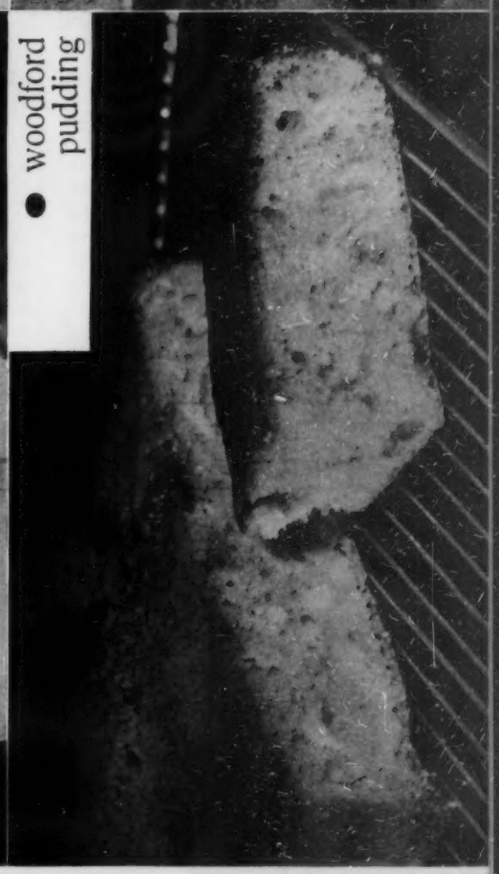
● pineapple mousse

Recipe printed on back of each photograph

● fat pocketbooks

● Chinese cakes

● orange-almond muffins



● woodford pudding

Photographs by F. M. Demarest

Six more recipes from our readers

Readers' recipes from California, Georgia, New Jersey, and Pennsylvania

Photograph printed on back of each recipe

● woodford pudding

1 cupful sugar
½ cupful butter
3 eggs
1½ (or 2) cupfuls flour
1 cupful blackberry jam
1 teaspoonful soda dissolved in
3 teaspoonfuls sour milk
Nutmeg, cinnamon

Sauce:

2 unbeaten egg whites
1 cupful white sugar
1 teaspoonful vinegar
3 tablespoonfuls wine
⅔ cupful cream

Mix the ingredients together and bake like a cake.

To make the sauce, beat the egg whites and sugar together and add the vinegar and wine. Just before serving add the cream.

Mrs. I. J. Gaines, Savannah, Ga.

Tested by The American Home

● fat pocketbooks

2 cupfuls bread flour
4 teaspoonfuls baking powder
⅔ cupful milk
1 tablespoonful sugar
1 teaspoonful salt
½ cupful shortening
1 beaten egg

Filling:

½ cupful walnuts, minced
½ cupful seedless raisins
Cinnamon, sugar, and butter

Sift dry ingredients. Pinch in shortening, add beaten egg and milk slowly. Combine well, roll gently on floured board to ¼ inch thickness. Cut into 4-inch squares. In the center of each square place a few nuts and raisins, sugar, cinnamon, and a small lump of butter. Dampen the edges of square and fold over the filling, pressing each edge firmly on another edge.

Place, with pancake turner, on greased pan and bake in quick oven (450° F.) for five minutes, lower to 325° F. for about ten minutes more.

By adding 1 teaspoonful, extra, of baking powder, pocketbooks can be made the night before and served for breakfast.

Doris Hudson Moss, Alameda, Calif.

Tested by The American Home

Photograph printed on back of each recipe

● orange-almond muffins

1½ cupfuls white flour
2½ teaspoonfuls baking powder
¾ teaspoonful salt
⅔ cupful milk
1 egg
1 teaspoonful grated orange rind
1 tablespoonful orange juice

Sift together the dry ingredients in one bowl and beat together the other ingredients in another bowl. Beat the liquid mixture into the dry, adding finally 2 tablespoonfuls Crisco.

Half fill well-greased muffin pans with the batter, and over the top sprinkle chopped blanched almonds and granulated sugar.

Bake 12 to 15 minutes in an oven 425° F.

Mrs George Newby, Palisade, N. J.

Tested by The American Home

● pineapple mousse

1 medium can crushed pineapple
2 tablespoonfuls sugar
1 pint cream
1 cupful strawberries

Drain the juice from the pineapple, add the sugar, and chill. Whip the cream, then fold the chilled pineapple in and freeze.

Add the strawberries crushed and sweetened to the pineapple juice, and serve as a sundae on the pineapple mousse.

This is very easy to prepare on a busy day and delicious to serve for a bridge luncheon.

Mrs. Edward K. Dick, Jr.,
Connellsville, Pa.

Tested by The American Home

Photograph printed on back of each recipe

● Chinese cakes

1 box graham crackers, rolled to form crumbs
½ dozen Chinese almond cakes (more graham crackers and almond flavoring may be substituted)
1 cupful dates, cut in small pieces
½ cupful Chinese preserved ginger, cut in small pieces (½ cupful shredded cocoanut may be substituted)
1 cupful marshmallows, cut in small pieces
1 tablespoonful quince jelly
¼ cupful dried preserved cherries (maraschino cherries may be substituted)

Mix the ingredients together, adding the cracker crumbs last. Form into a long roll about as big as an American dollar. Dust some brown sugar and chopped cocoanut on the paper with what is left of the cracker crumbs. Roll the cake in this. Put on a tray in a very cold part of the refrigerator and allow to remain over night.

Next day slice with a very sharp knife and bake for 15 minutes in a moderate oven about 400° F. Watch closely during baking.

These are very good served plain or with a cherry or a spoon of whipped cream on top of the slice.

Lai Cheng, Redwood City, Calif.

Tested by The American Home

● grand gingerbread

½ cupful butter
½ cupful sugar
1½ teaspoonfuls soda
2 eggs
1 cupful light molasses
2½ cupfuls bread flour
2 teaspoonfuls ginger
1 teaspoonful cinnamon
½ teaspoonful cloves
1 teaspoonful salt
1 cupful hot water

Cream butter and sugar, add eggs and molasses. Sift flour twice and again with spices, salt, and soda. Slowly add molasses mixture. Beat well and slowly add hot water.

Bake in a shallow pan at about 325° F. for 35 minutes or in small gem tins. Ice if you like; serve plain or with whipped cream or add nuts or raisins or both.

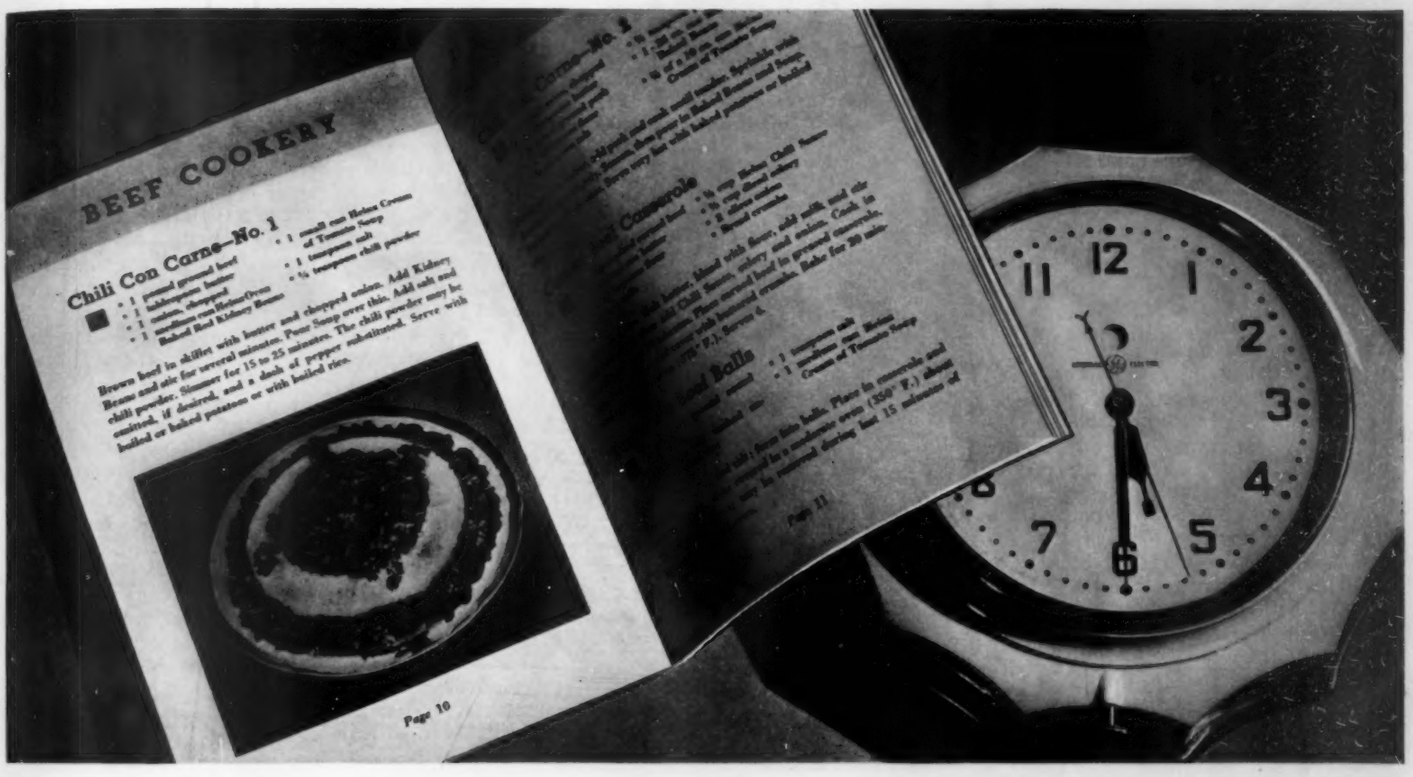
Doris Hudson Moss,
Alameda, Calif.

Tested by The American Home

Photograph printed on back of each recipe

Hasty meals, tasty meals

All out of a single pot



Feasts can be created fast with the aid of the new, up-to-date *Heinz Book of Meat Cookery*. On this page Miss Gibson tells how you can get a copy of it.

Low-cost, high-speed casserole conjury comes into its own

Josephine Gibson

TODAY the role of the casserole is one that can, with utmost ease, be made to fetch sincere applause. The "one-piece meal"—the "feast-in-one"—if ingeniously conceived, is a saver of your kitchen time, with the savor of the old-time feasts that issued from the kitchens of our grandmothers.

A change of methods and procedure, recently evolved, has made it possible to serve delightful casseroles without the preface of a long and labored kitchen session. This modern and refreshing art of one-pot cookery—involving little time, expense and skill—greatly simplifies the tedious methods of our parents.

If your ingredients are selected with discretion, half the work has already been done for you—by the chefs of the House of Heinz. There are among the *57 Varieties* many foods, completely cooked and ready for your use, either heated and served as they are, or for use as bases of your own concoctions. Here are two grand, delectable examples.

CASSEROLE NEAPOLITAN

1 lb. ground beef
1 medium onion
1 medium green pepper
1 large tin Heinz cooked spaghetti
¼ cup water
Heinz rice flakes

Chop onion and pepper finely, fry till slightly brown. Add meat, cook till brown. Season with salt and pepper. Add spaghetti and water, and pour into buttered casserole. Sprinkle with buttered and crumbled rice flakes, bake in moderate oven (375° F.) 20 minutes.

DOWN-EAST PORK CHOP CASSEROLE

6 pork chops
1 tin Heinz oven-baked beans
1 teaspoonful sugar
½ cupful Heinz tomato ketchup

Fry pork chops till nicely brown. Smother them with Heinz baked beans, add sugar and ketchup and mix lightly. Bake in moderate oven (350° F.) for about 20 minutes.

I haven't yet *begun* to tap the possibilities of casseroles made quickly and with magic ease with the help of the "home-made flavored" foods of Heinz. But the book described in the next column is full of novel and delicious recipes for others just as sure of family approval.

There are, in the *57 Varieties*, seventeen home-recipe soups, including a lusty bean soup, cream of mushroom, gumbo Creole, vegetable, and cream of celery. There are four kinds of oven-baked beans, a favorite of which are the Boston-style variety with the grand old Down-East pork and molasses sauce. There is cooked and sauced spaghetti and a cooked macaroni, creamed and cheesed. There are salad ingredients, relishes, ready sauces, desserts—all prepared with skill from foods such as only the better local markets sell.

Let's make September a month of kitchen freedom and at the same time one of new, enticing meals. Let's revel in the wealth of old-time flavor-pleasures of the Heinz Varieties. You need travel not a step farther than your nearest grocer.

NEW BOOK OF MEAT COOKERY

Here indeed is a new book destined to become a best-seller. The latest up-to-the-minute *Heinz Book of Meat Cookery!* Full of amazing recipes for using leftovers and less expensive cuts of meat—for combining meats with many other foods. It features Quick One-dish Dinners. Meat Dishes Men Like. Easy Party Platters. Recipes for all types of meat. Sixty-three quick planned menus, from appetizer to dessert. Menus for holidays. Quick, delectable sauces that make *feasts* of leftovers. Write your name and address on the lower corner of this page, tear off the corner, and mail with 10 cents, or with labels from 3 Heinz products. Address Josephine Gibson, Dept. 77, H. J. Heinz Co., Pittsburgh, Pa.

Not included in the contract price of your new home

H. Vandervoort Walsh

On entering the adventure of building a home, the owner should be warned at the start that the enterprise is going to cost him more than the estimates. There are two different costs of a house: one which the owner actually pays out of his bank account and the other which is stipulated in the contract price. Many items he expects are not included

THE owner signs a contract for a house which is estimated to cost $10,000. When the job is finished, the owner finds that he has paid out $12,000. He feels he has been deceived. To him this is the cost of his house. To the contractor and the architect, the cost of his house is still $10,000 because that is the amount arranged for in the contract. Where, then, lies the trouble?

It lies in the fact that the owner is not made to realize in the beginning that he is going to have to pay for many things not included in the contract price of the house. A list of such probable expenditures is given in this article. Use it to check against the plans and specifications, to see whether or not they do or do not include the items mentioned. In nine cases out of ten, it will be found that they do not, and so the owner will probably have to pay for them in addition to the contract price of the house. The sooner an owner realizes that a set of specifications is a glorified requisition for a specific amount of materials and labor, the better for him, because he will then understand that he will get nothing that is not called for in them. Items that he wants and which fail to get into the specifications will be extras. Things that he must have and which, because of lack of experience in building, he did not know about may not be written into the specifications at all, but they must be paid for.

Therefore, in setting up a budget for building a new home, an allowance should be made outside of the estimated cost of the house for the following group of possible additional expenditures:

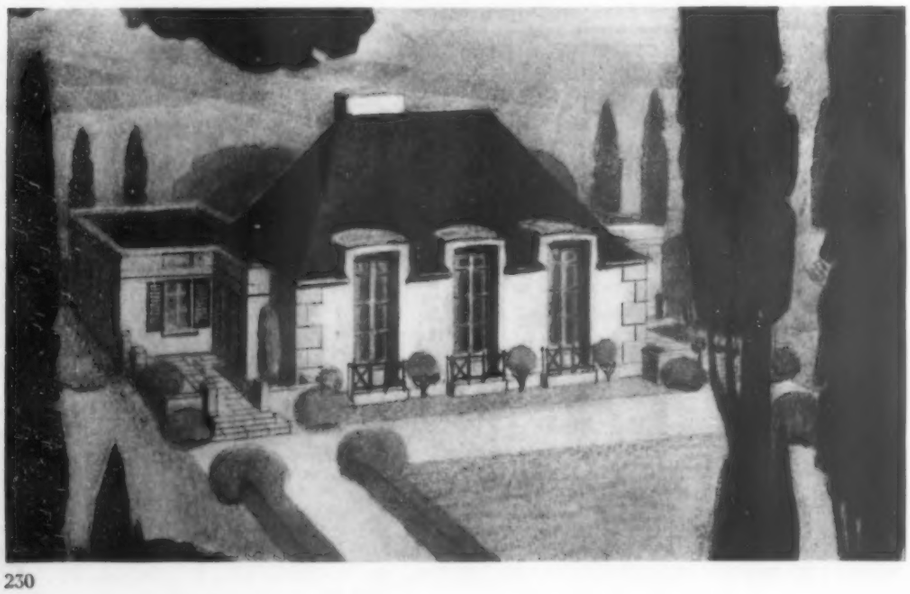
1. Expenses connected with the purchase of land
2. Expenses to get water into the property, either from the city or by digging a well
3. Expenses to get electric service up to the house
4. Expenses to prepare site for building
5. Additional expenses during construction not covered by contract
6. Expenses in obtaining a mortgage
7. Cost of certain mechanical equipment not included in the contract
8. Cost of items usually omitted from the contract, but which are desirable and often necessary
9. Cost of changes and additions to the house after the contracts are signed

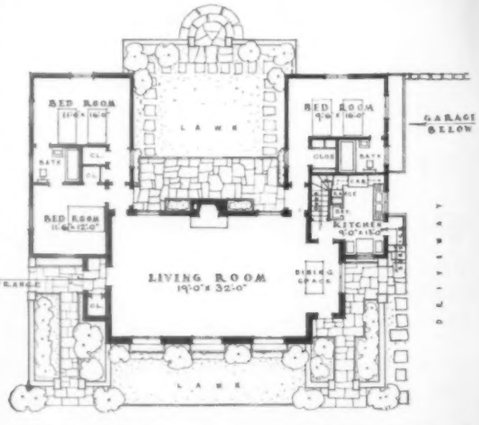
This is quite a formidable list and needs explanation in detail. A close analysis of these items in comparison with the items called for in the contract will show the owner what he is not getting under the estimated cost of the house. This is very vital because architect and contractor may be defining the house as one thing, while the owner assumes it to be something else. I suppose it is the fault of the architect not to make clear to the owner that certain things are not covered in the contract, yet he is inclined to assume that the owner knows about them. Some specifications prepared by architects have on the front page a list of articles which are not called for in the contracts. This is a warning to the owner that they will be extras. Of course when the owner has a general contractor build the house for him and this builder pays for the services of an architect to draw the plans and specifications the owner is in a more precarious position, since he signs a contract for labor and materials that is prepared by the one who expects to make a profit out of the purchase of them. Such a contractor watches his competitors to see how their costs are made up. If he notices that they are quoting the prices on their houses without including oil-burner, stove, refrigerator, screens, wall decoration, septic tank, and similar other items then he does the same thing, but does not call the prospective owner's attention to this fact.

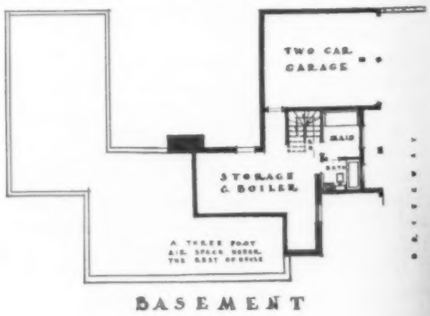
Not many times have owners been forced to sit down with their architect and go over the list of possible expenses which they will incur outside of the actual estimated cost of the house. Only when the house is finished and the owner has paid for many small items here and there does he realize how, when added together, they may make quite a large item. Maybe many owners, if warned of these additions, would not build houses, and so architects are afraid of discouraging jobs if they speak of these. That is the reason I believe an article like this will be helpful to both owner and architect, because it will serve to make the owner conscious of the pitfalls and bring about a reasonable discussion of the subject with his architect at the outset to the satisfaction of both.

Let us begin with the first group of expenses, those connected with the purchase of the land. Of course, most owners realize that in purchasing property, the cost includes a real estate broker's

[*Please turn to page 242*]







BASEMENT

An unusual small house which allows of three bedrooms and two baths and a high-ceilinged, spacious living room, even though but one story. W. H. & E. T. Wolcott, architects

"I envy you—but movie cameras cost a lot."

"Guess again . . . the low cost is one of the best things about the Eight."

Ciné-Kodak Eight

Makes movies for 10¢ a "shot"*

"It's Meg—they're going to show those movies of the picnic tonight."

"Oh boy! Just wait till we see that shot of you in the canoe."

HOME MOVIES that every one can afford . . . movies of all the precious moments you'd like to save. Now you can have them.

Ciné-Kodak Eight is a full-fledged movie camera—capable in every respect, beautifully built . . . so easy to use . . . so easy to own. Reasonable, it costs but $34.50—and, best of all, the upkeep is the lowest ever.

See the Ciné-Kodak Eight at your dealer's today—see the movies it makes. Eastman Kodak Company, Rochester, New York.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

If it isn't an Eastman, it isn't a Kodak

"I didn't know you were bringing a movie camera."

"You bet—it's been right in my pocket all the time."

Curtiss-Wright

What an architect can do with a small house development is illustrated by "Knollwood," a project at Short Hills, New Jersey. Care has been taken to avoid a crowded feeling as may be seen by the photograph of the development taken from the air as well as by the close-up of one of the houses in the tract

Kenneth W. Dalzell was the supervising architect for the development company. The house at the right is typical of the whole community

Is every vacant lot a menace?

[*Continued from page 191*]

attraction to the landscape. Within two years of beginning operations, all of the more than two hundred lots had been sold and built upon, and every house was occupied by a contented owner, each of whom was most enthusiastic regarding the plan which has been extremely well worked out by the commission.

The idea of architectural control is not new. Wherever it is introduced people are of the opinion that such a scheme cannot be forced upon the public, but when tried it invariably proves popular. Property owners are compelled to meet certain requirements affecting the construction of buildings, and every well-governed town or city demands that new buildings shall conform to certain building laws and regulations. Why then should not builders be obliged to go a step farther by meeting requirements that shall affect the exterior designs of the buildings they erect? There should be ordinances to curb the erection of unsightly buildings that will forever mar the landscape and thus directly affect the tax and sale value of surrounding properties.

The question of the hour is how and where to begin with a well-defined plan which shall forever prevent a recurrence of our past blunders. In May, 1930, a year after the last widespread building orgy ceased, Congress passed the Shipstead Bill that made it imperative for private buildings facing public buildings in the city of Washington, D. C., to conform to certain conditions. Prior to securing a permit to build, property owners had to submit their plans to the National Fine Arts Commission of Washington. Thus is the capital city of the nation assured of perpetual protection against the onslaught of selfish and ignorant speculators. In the Roland Park-Homestead-Guilford section of Baltimore, Md., and in all of the following named communities, some form of control is being imposed with remarkable success: Forest Hills (Long Island), New York, the Country Club District of Kansas City, Missouri, and the famous Palos Verdes Estate in southern California. In all of these places restrictive regulations have been adopted and rigidly enforced with the result that visitors who go to any of them for the first time are immediately impressed that there is something different —something superior about them that one does not find elsewhere. Each of these communities has a different code for arriving at the same general result, namely, the beautifying of their community as a whole. In no instance has there failed to be a successful development, enhanced profits in cases where properties change ownership, and a general and increasing pride in what has actually been accomplished.

To compare the above statement with the experience of communities where no serious attempt at artistic control has been made, the author again quotes from the country's outstanding expert in such matters. He says in part: "It is estimated that the percentage of good architecture and good environment found in various outstanding cities is as follows:

Dallas, Texas	6%
Fort Worth, Texas	6%
St. Louis, Missouri	7%
Chicago, Illinois	8%
Oakland, California	10%
San Francisco, California	11%
Boston, Massachusetts	12%
Los Angeles, California	12%
New York City	12%
Philadelphia, Pennsylvania	15%
Washington, D. C.	25%
London, England	9%

By contrast, where architectural control has been established, we find the following:

Roland Park, Baltimore, Md.	95%
Forest Hills, N. Y.	95%
Shaker Heights, Cleveland, O.	80%
Country Club district in St. Louis, Mo.	75%
St. Francis Wood section of San Francisco, Cal.	95%
Palos Verdes Estate in Los Angeles, Cal.	95%
Nantucket, Mass. (100 yrs.)	95%
Yorkshire Village in Camden, N. J.	90%
Paris, France	85%
Amsterdam, Holland	85%
Santa Barbara, Cal.	40%

All cities and large towns should have, not only the customary city or town planning and zoning, but also architectural control. This can be attained by passing local ordinances in much the same manner as those already existing which control the height of buildings, their safety as affected by the size and quantity of timbers in their framing, the thickness of walls, fireproofing of roofs, the lining of chimney flues, the proper kinds of plumbing, etc. Let them create a commission or board of three or five responsible citizens who are known to have sound judgment with reference to real estate values, artistic construction and a sense of the needs of their community. They should in no instance be controlled, or even influenced, by politics. If possible, such a group of citizens should be appointed to serve without remuneration. Above all else, they should be able to make up their minds what should and should not be permitted in the way of new edifices, and then adhere to their convictions. There are some women who are admirably fitted to serve on such a board, and where found, it would be well to have an occasional member of that sex. Women have a finer sense of the artistic than have most men, but on the contrary, they are susceptible to arguments that would undoubtedly be made by those who sought permits for the building of structures. Consequently, a mixed board would seem quite practical.

While a commission of this kind would have absolute power as to the artistic values of structures, they should have no voice in the matter of construction. That is the duty of a practical building commissioner. However, no officials should have the right to determine the value or merits of the elevation plans of any building that it is proposed to erect in the community, other than the art commission.

The commission should, in every case, go upon the site of the proposed building, and with the elevation plans before them, decide whether or not the permit should be granted. They must decide first, as to the general type, size, and shape of the building; second, the color that is to be used upon the outer walls and roofs; third, whether or not the distance between the proposed structure and the surrounding buildings is sufficient to prevent an appearance of overcrowding; fourth, whether the new building will tend to increase the attractiveness of the neighborhood or otherwise. The most important subject that they should forever have in mind would be the future aspect of the community, always viewing it as a whole, and trying to see their town or city as it should appear ten, twenty, or fifty years hence.

101
PRACTICAL SUGGESTIONS
on HOME IMPROVEMENTS
● Will you accept this FREE BOOK? 24 pages of pictures that show how to make your home more attractive, more modern, and more comfortable. Mail coupon below.

One Million Dollars to Lend!

Right now... while prices are low... repair, modernize, beautify your home on easy terms. This free book tells you how!

A MILLION dollars to lend . . . and a book that tells you 101 ways to use your share of it!

Johns-Manville's new book will give you loads of new ideas on how to remodel and improve your home . . . and show you simple, economical ways to carry them out. No home owner should be without it.

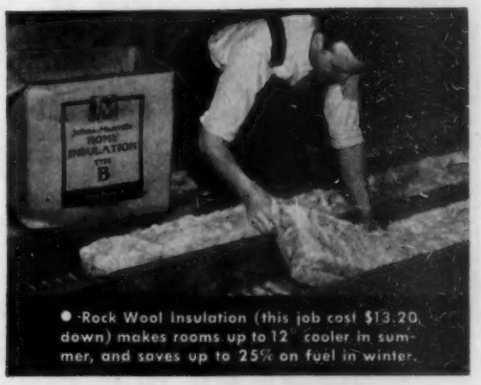
This book not only gives you many suggestions for improvements — but tells how to *get the money to make them!*

Write for free book today

It describes Johns-Manville's "Million-Dollars-to-Lend" plan . . . which enables you to repair, modernize and beautify your home (even though J-M Materials represent as little as 25% of the total cost of the job)—by paying a small sum down—the rest in easy monthly payments.

And, surprising as it may seem, this book—with 24 interesting pages, 56 illustrations, and a wealth of ideas—*doesn't cost you a cent!* You can have it *free*—just by mailing a postcard, or the coupon at right. Send for it *now!*

● A roof that will never wear out—as little as $19.50 down. Johns-Manville Asbestos Shingles go on over your old roof. Fireproof.



● Rock Wool Insulation (this job cost $13.20 down) makes rooms up to 12° cooler in summer, and saves up to 25% on fuel in winter.

● Change your basement into a play room or a living room. Finished with Johns-Manville Insulating Board. As little as $10.00 down.

● Remodeled bathroom—with lovely "Tile-like" walls of J-M Wainscoting. As low as $8.90 down. Colorful, clean, easy to install.

● This recreation nook uses J-M Insulating Board and Bevel Plank. As little as $9.00 down.

Send for this FREE BOOK

Johns-Manville, Dept. AH-9,
22 East 40th Street, New York

Please send me your free 24-page book with 56 illustrations—"101 Practical Suggestions on Home Improvements," that also tells how to get my share of the "$1,000,000-to-Lend" Fund.

I am particularly interested in a new Roof ☐, "Tile" Wainscoting for kitchen or bath ☐, Home Insulation ☐, Insulating Board for extra rooms ☐.

Name_____

Street_____

City_____ State_____

Johns-Manville

"$1,000,000-to-Lend" Plan for Your Home

...glassware that brings the past to life in flashing crystal

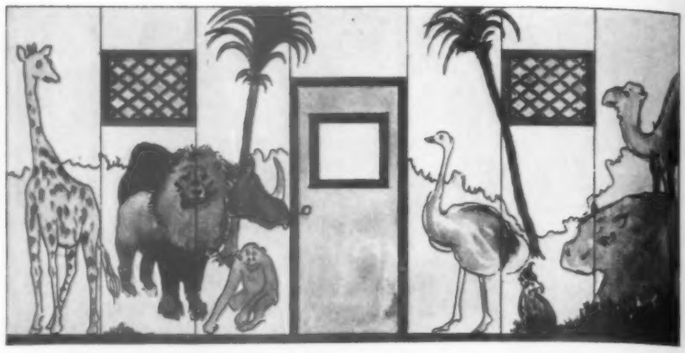
DIGNITY, charm and the brilliant gayety of sparkling crystal! Fostoria "American" pieces bring you all of these in a splendid revival of the glassware of bygone days. In this glassware, Fostoria has re-created a decorative accessory of unusual interest and value. For Fostoria "American" brings a truly authentic note to today's Colonial interiors...serves as a brilliant contrasting touch with "modern" furnishings.

Its gleaming facets give Fostoria "American" a look of immaculate cleanliness which cheers you up every time you look at it. See Fostoria "American" glassware at your dealer's today! He will show you the pieces illustrated, as well as a complete selection of "American" crystal table ware. You will be delighted with its amazingly low prices.

Write for our booklet "Correct Wine and Table Service".

Fostoria Glass Company, Moundsville, West Virginia.

Fostoria Fostoria
THE GLASS OF FASHION

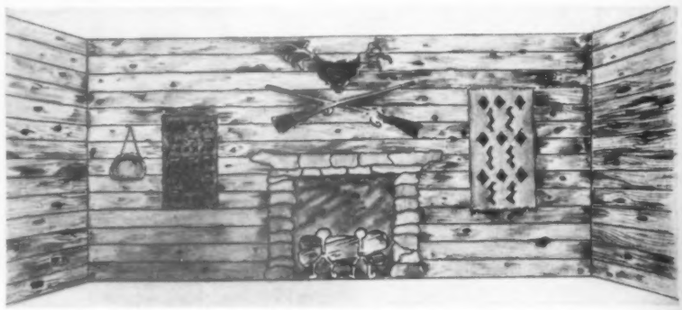


The cellar shack

Harry Irving Shumway

A CELLAR-SHACK is that fascinating thing, a room that you never could have in your house above the water-line—or rather the land-line. Hasn't everybody said at one time or another: "Oh, if I only had a room where I could have this or that—or do this or that"? Indeed, sometimes it has been alluded to as a room "where I could call my soul my own."

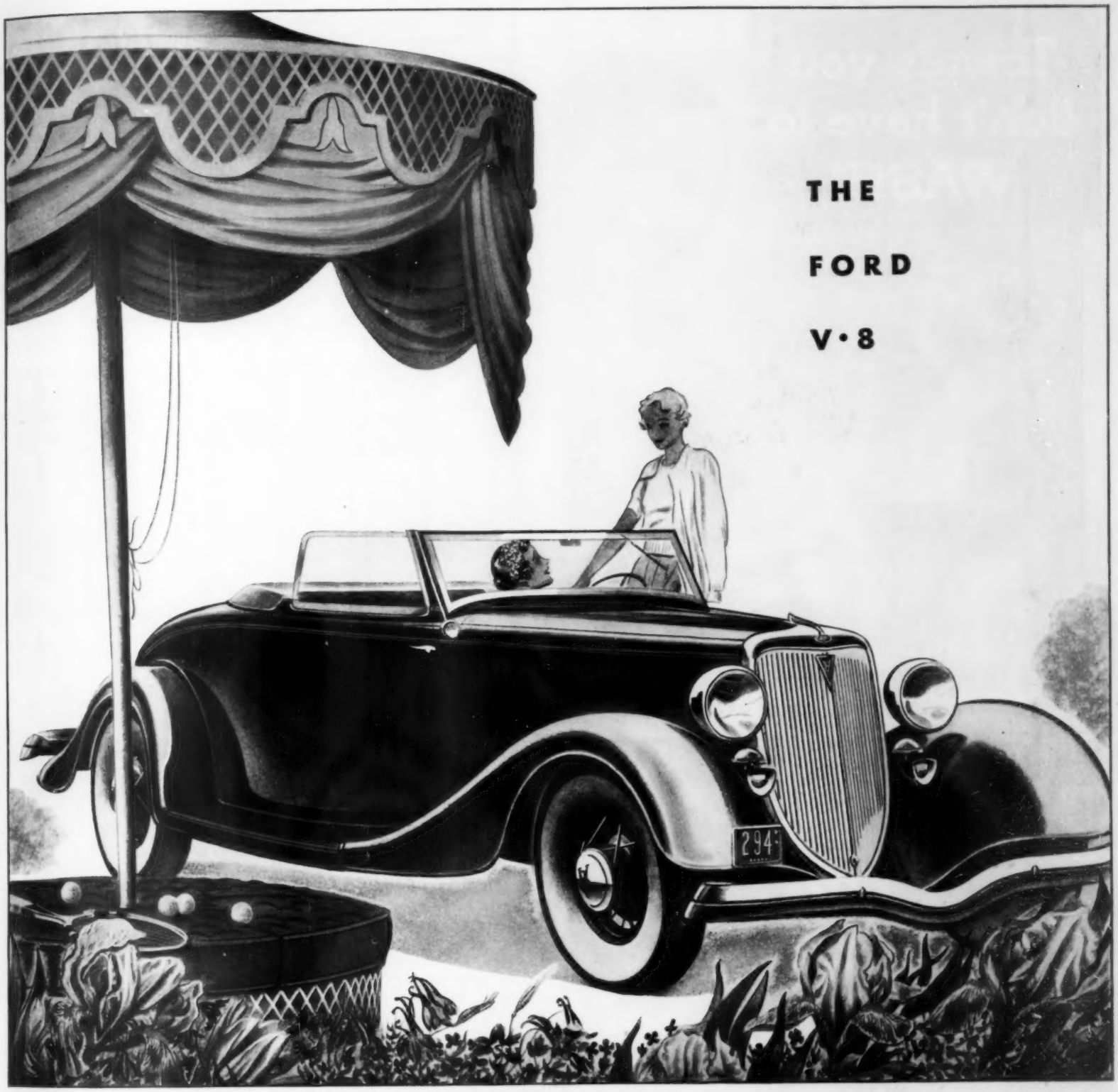
Let's not take too seriously that hastily thrown together thing called a recreation or game room—play houses for grown-up children. We have seen them papered with stock certificates, vintage of 1929, and cluttered up with strange ornaments, apparently stolen, like street signs and such objects of art.



But there is a real value to the underground room when it is designed to fit the owner's particular needs and pleasures. The very dimensions of the cellar often enable one to build a much bigger room than would be possible upstairs. And, of course, there is the possibility of making a cramped house of few rooms into one much more comfortable to live in. One and sometimes two good rooms can thus be added to the small house by utilizing the cellar. The oil-burner has made this possible with its constant, even heat and clean operation.

Cellar-shacks can be built by anyone with a reasonable amount of carpentry ability. Some are so simple they need nothing more than ordinary two by three studding, some flat wooden strips about two inches wide and wallboard. If a door is needed a light one of soft pine can be bought ready made and fitted between two studs. Sometimes, though, the height of the cellar is so low that an ordinary door is too high. In such a case a simple door can be made of light boards, tongued and grooved; or a simple door can be made up at a local mill.

The cellar generally establishes the shape of the room. If possible



THE FORD IS PART OF THE PICTURE

The alert, capable Ford V-8 is part of the picture of every activity. . . . For the gay, glad spirit of Youth is in it—an eagerness to be doing things and going places in a thoroughly modern manner. . . . You catch a suggestion of this as you watch the Fords go by—trim, lithe and colorful. You are very sure of it as you drive the car and note how swiftly, silently and comfortably you travel along. . . . Smooth power flows through quiet gears —the quick response of the car commands your confidence—you realize that it makes quite a difference when there's a V-8 cylinder engine under the hood. . . . Truly, a new thrill in motoring awaits you in the Ford V-8.

Towels you don't have to WASH!

These pure white paper towels are always fresh, clean and ready to use

HERE'S a new convenience for your kitchen! A roll of ScotTowels fastened right beside the sink!

When something spills on the table, the floor or in the ice box . . . when you have bacon to drain, greasy pots and pans to clean, glasses to polish . . . reach for a ScotTowel. The job is done in a jiffy.

Always clean and dry — these white, absorbent paper towels are useful in dozens of daily tasks. Zip . . . you tear a ScotTowel off the roll. Use it. Throw it away. No mess. No bother. Nothing to wash afterwards!

Made of thirsty cellulose, ScotTowels are soft and very absorbent. And inexpensive. 150 towels in every roll. 2 big rolls—25¢. Put ScotTowels in your kitchen—today. See for yourself how practical they are. How many messy little tasks of housework they make easier.

ScotTowels are on sale at grocery, drug and department stores. Or write Scott Paper Co., Chester, Pa.

Handy in 157 Different Ways

—that's what one woman told us about ScotTowels. Here are some of them:

DRAINING FRIED FOODS
CLEANING SAUCEPANS
POLISHING MIRRORS
WIPING CLOTHESLINES
DRYING VEGETABLES
WIPING MILK BOTTLES
DRAINING LETTUCE
CLEANING ICE BOX
GREASING CAKE PANS
WIPING SINK
CLEANING STOVE
DUSTING

SPECIAL OFFER— SCOTT PAPER CO. CHESTER, PA.

If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and we will send you postage paid—

2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE, or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE

Check color of towel fixture desired: ☐ ivory ☐ pale green

Name_____

Address_____

Dealer's Name and Address_____

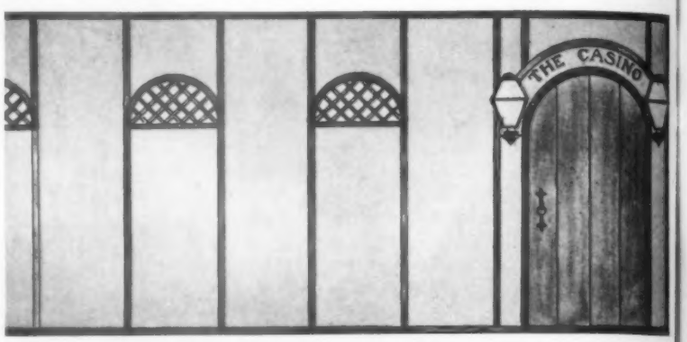
it should be placed to include as many windows as possible. A frame can be run up quickly by spiking studs at the top to the beams of the floor above. Pieces of two by three are laid in place on the cellar floor and the studs are spiked to these. To insure these floor pieces staying put, it is a good plan to drill holes through them in two places in each piece and drill corresponding holes into the cement to accommodate large nails or screws. Such screws and nails come with an expanding lead collar which fits into the hole in the cement. This makes a tight fit. This type of screw and collar is also used where boards are to be attached to the cement walls. A special drill, quite inexpensive, is used to bore holes in cement.

Once the frame is up, wallboard can be nailed on. The board is handled best in two-foot widths and, of course, the studs should be placed to take these widths without trimming. A ceiling of wallboard can be added, nailing into the beams above.

Everything in a cellar-shack is painted: woodwork, wallboard, and floor. The woodwork should have a priming coat and one or two coats of paint. The wallboard will also look better with a first priming coat. Two coats of cement paint will finish the floor.

All sorts of decorative effects can be done with the floor. It can be one plain color, or have a border or even be laid out in different colored squares or figure. Where the height of the room permits, a board floor can be laid on pieces of studding laid flat. There are cellars so designed that only one side of a shack need be built, utilizing the three cellar walls themselves for the other sides. Frequently only two need be built. But a better looking room, of course, is one with all four sides alike.

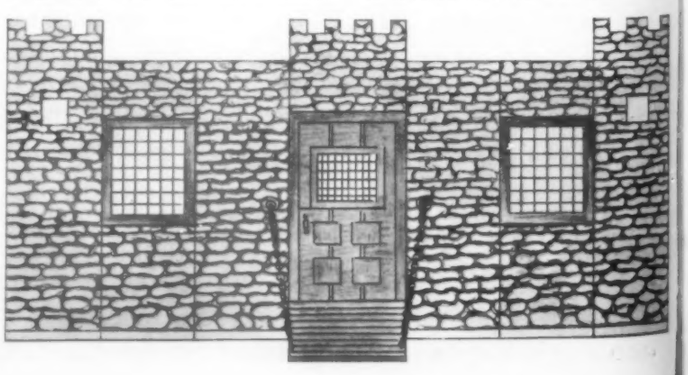
There are so many types of these cellar-shacks that it would be difficult to list them all. One of the really interesting rooms is a little theater. There are many amateur movie cameramen and to such an underground outfit is a godsend. In a long room a miniature movie theater can laid out, as true to detail as one likes. The silver curtain can be a permanent fixture here and not one of those things that has to be hung up and taken down every time a reel is "shot." Benches for the audience can be made or small chairs set up.



If the cellar is long enough this theater can be equipped with a hinged proscenium-arch made of light wood and wallboard. It is hooked up out of the way when not in use and lowered when a play is on. This outfit is priceless to those who are forever rehearsing something with no place to rehearse it.

The cellar theater is really a most valuable room and has many uses. Plays, movies, exhibitions of lantern slides, lectures, club meetings, and such. The movie projectoscope can be mounted in a fixed position and there is never any need to change it. It is always ready for business.

The cellar-shack is a great friend to the children. Here is a place, warm and dry, for them to play in bad weather. Once the framework is up for a child's fun-room, there are many different types to evolve. There is the castle with the miniature drawbridge. The castle is not so hard to do. It can be painted on the



Skillful Color Ensembles give these Bedrooms their appealing Charm

The new colors of Chatham Blankets represent the best taste of the new decorative vogue. Selected by a well-known stylist, they harmonize with the latest in fabrics, wall and floor coverings.

THE discriminating owners of these enchanting bedrooms have chosen the lovely new colors of Chatham Blankets to add interest to the decorative motifs. These rooms, entirely different in character, illustrate how beautifully Chatham's exquisite new shades combine with every type of furnishing.

Smart home makers and decorators realize that the blanket is an important consideration in an effective ensemble . . . whether to blend in with the design or add an exciting note of contrast.

And that is why the new Chatham colors have been so enthusiastically received. For women of discernment find in these strikingly beautiful shades the *correct* tones to give their bedrooms distinction.

Nine joyous colors from which to choose . . .

There are delicious pastels for the truly feminine, and rich, deeper shades for those whose rooms have a more vital personality. And each is so satisfyingly *right* that the most fastidious will applaud them.

And while you lose your heart to their loveliness, your practical judgment will approve their excellent quality. For Chatham Blankets are made from finest selected wools, preshrunk and closely woven. The lustrous silk bindings are luxurious and long wearing.

All colors are fade-proof and wash-proof . . . and every Chatham Blanket is constructed to give you a lifetime of service.

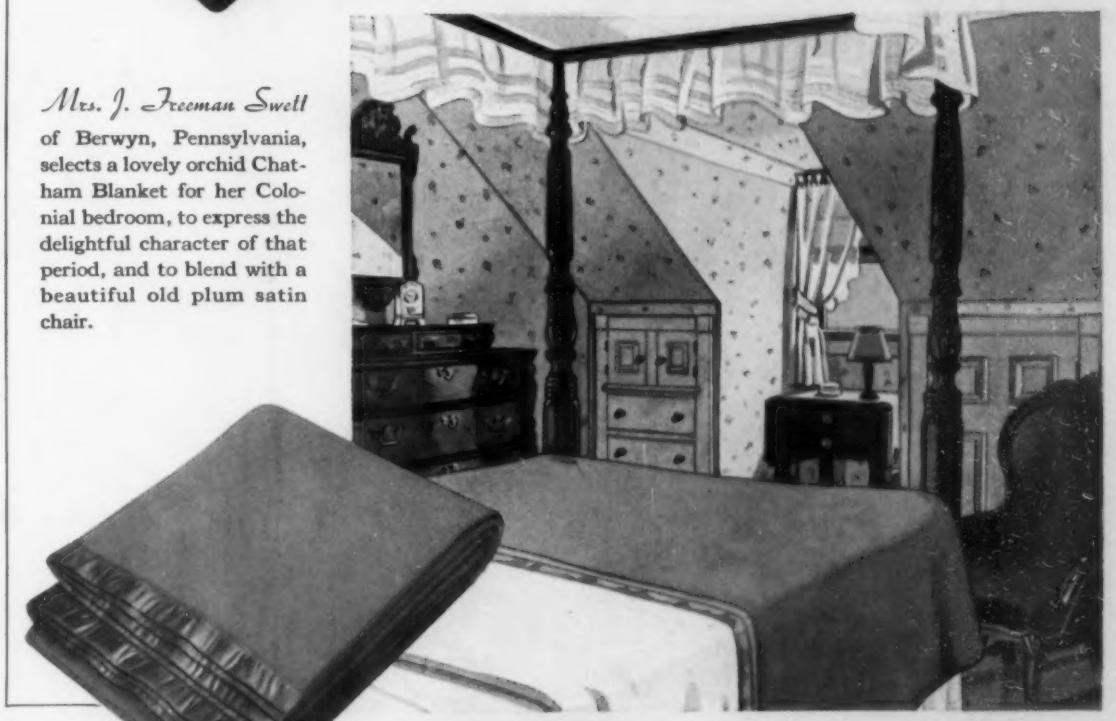
A well-stocked blanket closet is a necessary requisite of the well-appointed home. The democratic price of Chatham Blankets makes it possible for you to have the correct shades for a glamorous color ensemble for each bedroom without feeling extravagant.

Mrs. Philip Boyer

of Manhasset, Long Island, finds in Chatham's mahogany Blanket the richness necessary to carry out the dignified elegance of her Spanish bedroom and beautifully hand-carved bed.

Mrs. J. Freeman Swell

of Berwyn, Pennsylvania, selects a lovely orchid Chatham Blanket for her Colonial bedroom, to express the delightful character of that period, and to blend with a beautiful old plum satin chair.



■ Chatham Blankets come in a variety of weaves and prices, including the famous Chatham "Air Loom"—a blanket constructed to give the greatest warmth and strength, combined with comfortable lightness in weight.

STOP IN a Chatham dealer's and see these blankets for yourself. Ask him for the new booklet—"*Color . . . and its Importance in Decorating the Bedroom,*" which he will gladly give you free.

This booklet, written by the Chatham Stylist, has many interesting and practical ideas that may aid you in creating the charming bedroom every woman desires.

Or, you may also get a copy of the Color booklet, by sending your name and address with ten cents to the Chatham Manufacturing Company, 57 Worth Street, New York, N. Y., Dept. 4.

CHATHAM BLANKETS

House in Orange, N. J. Owner and builder, Frederick Pring. Architect, W. F. Bowers, Orange, N. J. Painted with Cabot's DOUBLE-WHITE *and Green Gloss Collopakes.*

White and Green

If your house wears these colors, and needs new paint, *make it look new, now and next year*, with Cabot's DOUBLE-WHITE and Green Gloss Collopakes. DOUBLE-WHITE is a brilliant velvety white for all materials, including wood, brick, stucco and cement. It stays white throughout its long life. Cabot's Green Gloss Collopakes are permanent greens that stand up and retain their fresh and lively colors and gloss for years, even under severe exposure. These and many other unique advantages are due to the patented Cabot Collopaking process by which these colloidal colors are compounded. Send coupon below for color card and full information.

Cabot's
DOUBLE-WHITE
and Green Gloss Collopakes

Samuel Cabot Inc
Manufacturing Chemists

NRA U.S. WE DO OUR PART

141 MILK STREET
Boston, Massachusetts

Gentlemen: Please send me color card and full information on Cabot's Collopakes.

Name .....

Address AH-9-34

wallboard, turrets, portholes, and all the other things. Gray paint mixed with fine sifted sand makes a very stone-like covering. It goes in just like ordinary paint.

Then there is the circus decoration which children adore. If one is an artist of sorts, such a thing presents no difficulty. The tent background, cages, and animals make the circus atmosphere. And where artistic talent is lacking, a few single-sheet circus posters would do admirably. These posters undoubtedly could be bought from circus headquarters. They could be pasted on the wallboard like wallpaper.

And speaking of children, there is the ardent sportsman who never has had an adequate place to store his traps. Stuffed fish, animal heads, tackle, guns have never been welcomed upstairs, as any sportsman knows. He'd really love a spot all his own where the stuff could be laid out where he can feast his eyes upon it.

Such a room can be made that fairly breathes the spirit of the woods and streams. And this is the only instance where we depart from wallboard. It is suggested that thin siding be used on the sportsman's room; rough stuff to imitate logs. This is nailed on the studding and either left natural or stained. Door handles, hooks and so on can be made of small live wood cut from branches. Our forefathers made these things for their sheds and barns. Pieces of the right curve can be cut in the woods for these bits of ornamental rusticity.

A fireplace can be added to this room if the chimney is anywhere near at hand. As a matter of fact it can be added to any of these cellar-shacks and it adds much to their appearance. One room that has come to my attention has a fireplace done very well. It was built entirely by the owner himself. He used second-hand bricks. The chimney is not directly above it but at one side and the flue had to be run into the chimney at an angle. This is a remarkably neat job for an amateur builder.

This particular room is a fine example of what one man can do who has no particular training. As a matter of fact he is a very busy dentist and building this room was a hobby—a most fascinating one, too. He did everything himself. The room is paneled entirely in Russian pine. This, too, was second hand and came from an old church. Slats one inch by two were applied to the cement walls. Screws in lead collars were used all around for this to give a framework for nailing the panels. A bookcase was put in at one side. One of the features of the little room is the light. It comes through a sheet of opal glass set flush with the ceiling. The fixture was placed between the floor beams and a reflector added. A wall switch throws the light on, flooding the whole room with mellow concealed light.

This room is a small treasure house for the antiques which the owner delights to gather. There is an old maple four-poster at one end where he can retire when he likes. While the outside registered 22° below not so long ago, this delightful little room didn't know a thing about it. The cost of this room was very small. Twelve dollars for the lumber, ten dollars for the bricks, and about eight dollars worth of wallboard were the main items. Wallpaper was two dollars. Hardware and electric fixtures added a few more. Altogether the room cost not over fifty dollars.

There are possibilities in decoration on the outside of these cellar-shacks. I am not sure about the question of plants doing much in a cellar. But I am planning to build a combination fish pool and rock garden in my cellar before the next cold season. The fish will do all right. The little pool could be built on the cellar floor and rough rocks laid for a wall about a foot high. The miniature rock garden will be laid out on the outside of the pool walls, running up to the cellar wall. With lighting from a daylight bulb this will be a pleasant spot to rally round on one of those days when Jack Frost says, "Nay, Nay."

For the value given, the cellar shack is by far the cheapest room that can be built in a house. A few pieces of two by four studding, a few sheets of wallboard and some paint will make a very decent little enclosure. I have built one two-wall room, fourteen feet by ten, using plaster board, for seven dollars. This does not include paint. Any of these rooms described with the exception of the sportsman's cabin, can be built for from $25 to $40. The longer theater room would run a little more. Of course additions like flower boxes, fireplaces, and windows will add to the cost.

Ventilation has to be considered in one of these rooms. Where there is a window or two in the cellar walls the problem is solved. But if it isn't possible to include a window, then part of the walls must be latticed to allow circulation. Another way is to cut small windows and leave out the glass. These can be made of light wood and fitted between the studs. If the room happens to be in a cold corner the asbestos covering can be removed from the steam or hot water pipes to make it comfortable.

The building of a cellar-shack is a pleasant little adventure. It gives one that opportunity to build the room they could never have before. It comes nearest to being a truly custom-built room of any in the house.

The journal of a suburban housewife—*Dorothy Blake*

SEPT. 1—Miss Pratt and her "Darling Wing Foo" are moving on Tuesday and Lottie Gilman is giving a farewell tea for her today. Funny how you can rave and rant about somebody for months and then feel really sorry when you won't see them any longer. Wing Foo is a heathen Chinee, and a demon of a dog besides, but Miss Pratt is so gentle and friendly you get fond of her in spite of yourself. Hope there'll be toasted English muffins and that heavenly ginger and orange marmalade Lottie makes better than anyone in the world. For that matter she does everything better than anyone I ever knew. Yet she's human—just geared to run on high and hold the road with perfect steadiness. A grand person!

SEPT. 2—Actually finished the yellow bouclé suit and put it on today for the first time! Warmish weather so I could do without a coat and wore the brown hat and gloves and shoes. Peggy was overcome with admiration. "Gee, Mum," exploded Artie, "you don't look a bit like a mother!" Now just what did he mean by that? Believe the children—and Jim too—are much happier when I'm just a person and forget to take parenthood quite so hard. I'd rather be a companion than an example any day. Which reminds me that I should sun and air the winter comforters tomorrow if the sun stays out. No I won't either! School starts Tuesday and I'll take the youngsters to the beach instead. "It is my *duty*—and I will!" Besides I'd have more fun myself.

SEPT. 5—Peg has "the *sweetest* teacher and her name is Miss Rosemary Cutherbertson and isn't that *darling* and could I please borrow your finger nail stuff?" Hats off to Miss Rosemary if she can interest Peg in keeping her hands in a little less than half mourning. Artie, as usual, has the crankiest teacher in the whole building and she never gives a guy a break and she expects you to be an angel or something and he doesn't see why she has to mark a whole example wrong just because you make one mistake in it! And anyway what's washing your face and tying your tie straight got to do with studying? Suppose I should say, "Order, my son, is heaven's first law!" But, instead I just laugh and tell him to use plenty of soap. He's as saving of it as though it came out of his allowance.

SEPT. 7—Everyone who comes to see us says, "How nice it is to have a center hall so you don't have to use your dining room for a passage way." It is nice to have a center hall—but we all go through the dining room to the kitchen. Wonder why it seems so much shorter? I tried, when we moved here three years ago, to reroute the family habits but gave it up rather than turn myself into a Xantippe and make them all miserable. Couldn't remember it half the time myself anyway.

SEPT. 8—Jim started this morning to help me make over the perennial border. We've been plan-

All-steel cabinet with stainless porcelain interior • Sliding shelves, adjustable in height • Auxiliary foot pedal door opener • Automatic interior lighting • Stainless steel freezing chamber • Temperature control for fast freezing • Semi-automatic defrosting

plus—

5 YEARS PROTECTION

Standard 1 year warranty and *4 more years* protection on famous sealed-in-steel mechanism for $5.

A GENERAL ELECTRIC refrigerator means luxurious convenience every day in the year—winter as well as summer. More than a million and a half are now in use every day—tens of thousands for over six years. The thrifty owners of these refrigerators will tell you a General Electric more than pays for itself. It eliminates the waste of spoiled foods; it enables you to safely save "left-overs"; it permits you to buy perishable foods in larger quantities and on "bargain" days when real savings can be had; it makes possible new, tasty desserts, salads and special dishes which can be quickly and inexpensively prepared.

The G-E Monitor Top is universally recognized as the standard of refrigeration excellence—yet it costs no more than any other good refrigerator in similar sizes. There are three types of General Electric refrigerators—Monitor Top, Flat-top, Liftop—a model and price for every home. For the General Electric dealer nearest you see "Refrigeration Electric" in the classified section of your 'phone book. General Electric Co., Electric Refrigeration Dept., Section F-9, Nela Park, Cleveland, O.

BUT NOT ON RUGS

HOUSEWIVES!

FOR AS LOW AS 75¢ YOU CAN :

- SAVE GRANDFATHER FROM A SERIOUS BACK OR HIP INJURY WHICH MAY BRING SORROW OR AT LEAST PROVE EXPENSIVE
- SAVE YOURSELF THE TROUBLE OF PULLING EVER-WRINKLING RUGS INTO POSITION A HUNDRED TIMES .....
- SAVE THE EMBARRASSMENT OF A VISITOR'S FALL

BY SIMPLY LAYING KORK-O-TAN UNDERNEATH YOUR RUGS

NOTHING IS MORE TREACHEROUS THAN A SLIPPING RUG; NOTHING MORE SENSELESS THAN NOT TO RIGHT THIS MENACING CONDITION. THE FEELING THAT YOU MIGHT SLIP CAUSES A CONSTANT NERVOUSNESS AND TENSENESS THAT WILL KEEP YOU ALWAYS UNCOMFORTABLY ON EDGE. HOLD YOUR RUGS TIGHTLY TO THE FLOOR WITH KORK-O-TAN UNDERNEATH THEM. KORK-O-TAN, MADE OF GROUND CORK AND FIBRE, IS LIKE A SHEET OF LEATHER, TREATED SCIENTIFICALLY SO IT CLINGS TIGHTLY TO SLIPPERY FLOORS

CLIP THIS COUPON FOR A LARGE FREE SAMPLE AND AN INTERESTING BOOKLET WHICH EXPLAINS EVERYTHING

Kork-O-Tan
REG. U. S. PAT. OFF
RUG HOLDER

BEHR-MANNING CORP., Dept. 11
Troy, New York

Send the sample and your 30-day trial refund offer.

Name.....

Address.....

ning to do it ever since we came here. Terrific lot of work but such fun too! Found thousands of delphinium seedlings around the big plants and am putting them in the cold frame over the winter. They look so frail and tiny but most of them will come through and bloom next year. Our soil and the slope of the land must be just right because they do so much better than in any other garden around here and I know absolutely nothing about their proper culture. Beth Roberts sent Bill over with some Madonna lily bulbs a rich uncle gave them. Bill says to Jim, "These ought to be planted right away." Jim says to Bill, "Sure, I'll get 'em right in. Light your pipe and stay a minute, can't you?" I planted the bulbs all along the south border. Jim says he never can figure out for the life of him what women find to talk so much about when they get together.

SEPT. 10—Started to dust the books today and finished with finding myself deep in a chair rereading "Seventeen" and hearing the twelve o'clock whistle blow. Gave me an idea for lunch anyway. Had come to the part about the little sister who went around with her dress unfastened and was "downright obese" and was always eating bread and butter and apple sauce. So I opened a can of apple sauce and spread it thick on bread and butter and finished with a layer of cinnamon and sugar. Beat up egg noggs for the children and everybody was happy. Shades of my youth when I used to push gallons of stewed apples through a sieve. The Statue of Liberty should be made out of tin cans and dedicated to the mothers of America!

SEPT. 14—Picked up Beth and then stopped at school for her three and my two to see "Tarzan and His Mate" at the Empire! At the afternoon charge of fifteen cents we figured about four thrills for a cent. The children were overjoyed at the single handed battles with snakes, lions, alligators, and all the rest of the jungle. Beth and I were limp with excitement although we kept telling each other that "of course it's trick photography!" Made the complications of civilization seem very simple. Went home quite happy to cook a steak I didn't have to kill, on a fire I didn't have to kindle. Anyway I'm sure I'd prefer Jim to Tarzan—even if he can't make that yodeling noise from the tree tops.

SEPT. 18—I was running in circles this morning trying to get breakfast and drive Jim to the eight-ten when Artie blows in and wants help with arithmetic. "Ask Daddy, dear," I suggested in what, I hope, was a tone of sweet patience. "Oh, Daddy's *busy*," said Artie, "he's working at the desk."

SEPT. 21—Peg wanted to have Miss Rosemary Cutherbertson to lunch today so I finally persuaded Artie to let me ask his teacher too—her name, by the way, is Jean Macdonald and she's as Scotch as a Highland plaid. She began to talk about the dog she had when she was a little girl and Artie was so interested he ate three slices of bread without butter. She's a wonderful story teller and a real person and Artie forgot she was "teacher." His loud dislike of school is pretty much of a pose that goes with being a ten-year-old boy. Hope this will help establish friendly relations.

SEPT. 24—Cold and raw and rainy and wish I'd let Jim start the furnace when he wanted to last week. Always hate to give that much concrete evidence that summer is really over. A fire in the fireplace was lovely and Beth Roberts and Marcia came in for tea. We talked, or tried to, while the young played Tarzan in the basement under our feet and gave imitations of every wild animal known to man. Should think they'd be hoarse—but they won't. Wonder if the immature vocal cords are made of tire rubber? Am sure adult ear drums aren't!

SEPT. 26—Went to the Civic Assoc. meeting tonight and found it more interesting than I expected. Lottie Gilman made a positively inspired speech on the sewer situation hereabouts. Kept referring to it as "the drains"—she being English. But she made an impression on the Village Fathers and hope something will be done.

SEPT. 27—*The Weekly Clarion* reported the meeting and said, "Mrs. A. Edward Gilman spoke charmingly and with feeling on the need for more adequate sewage disposal for our beautiful district." Jim now calls her "The Sewer Queen." She says next time she'll talk on Music in the Home!

Not included in the contract price of your new home

[*Continued from page 230*]

commission. They do not, however, always count on paying $25 to $50 on legal services in connection with the search of title and recording the transaction. Nor do they realize that before building on this property they will have to pay for the cost of a survey, which may range from $25 up to $100. Such expenses are usually the first shocks to the budget.

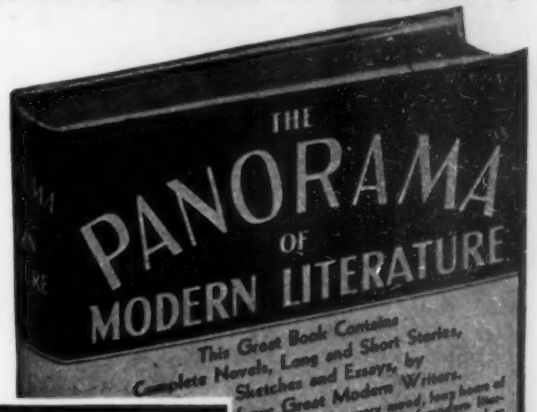
As most houses are not built for all cash, but rather through the securing of a building loan, the owner will be brought face to face with expenses that he did not count on. In order to get a building loan, he must submit plans and specifications of the proposed house. He probably counted on the cost of architectural service to have these prepared, although many owners are greatly surprised when they are faced with this expense, and often try to avoid paying the architect, if the application for the building loan is rejected. But assuming they did count on the architectural fee, they are shocked to find that they have to put down $25 or more with their application for the loan. Then, if it is granted, they are surprised to find that they have to pay all over again for another title search and survey of the property and then a bonus of maybe as much as 5% of the amount borrowed. This is very much of a surprise to many owners because all of these expenses are deducted at the outset from the amount of money they borrowed. Often additional legal fees are tacked on too. Then I have noticed the chagrin of some at the fact that, as the money by the building and loan organization is advanced at various stages of the construction, they are required to pay a small fee of $10 for each inspection by the representative of the lending company. Finally, when the house is completed, a certificate of occupancy costing from $25 to $50 must be secured and paid for before the final sum of money is obtainable on the mortgage. This latter expense, of course, is only required in larger communities.

In buying property in the less populated parts of the country, there are many expenses which must be expected in getting things ready for the construction work. For example, the site must be cleared of trees, stumps, and underbrush. A temporary road, or even a finished road may have to be put in from the main thoroughfare to the house. Water must be arranged for the contractor, which means the immediate digging of a well, and then the expense of having a temporary pumping outfit put on it. If the well is not dug, then some other means of getting water to the site is required, and this of course is not included in the contract with the mason, unless specifically stated.

In the proper development of any site, a typographical survey is essential. This may cost less than $50 but it is often resisted by the owner when he is suddenly confronted by it. Yet he should really have such a survey, and the levels taken off on the elevations and plans of the house, because money will usually be saved by the more accurate information given by the drawings. Often extra costs are claimed by mason contractors when the drawings do

You Are Invited to Accept a FREE MEMBERSHIP *in the* DOUBLEDAY ONE DOLLAR BOOK CLUB!

Get a Book First Published at $2.00 to $3.50, Like This, Each Month, for Only $1.00



568 Pages
Nearly
225,000
Words

HAVE you heard of this new way to save from $1 to $2.50 or more on a good book every month?

If you are fond of good reading and would like to obtain books at half price or less you, too, will be interested in the Doubleday One Dollar Book Club. There is no enrollment fee. There are no dues. You are not obliged to buy a book every month. You do not have to agree to buy any particular number of books. You simply are offered a real saving on outstanding volumes—worth reading and owning—when you wish to buy them!

"The Panorama of Modern Literature" is only one of the many fascinating books to which Club Members have been entitled. Carefully chosen for interest, permanent value, and literary excellence, the Club's monthly selections include $2 and $3.50 books foremost in the fields of fiction, biography, travel, adventure, mystery. These editions are not cheapened in any way, but are identical with, or better than, the original edition. And each one you take costs only $1!

If you are a book lover; if you are building a library; if you welcome a logical way to genuine savings—then read how easily you can enjoy the benefits of this proved plan.

Join, Without Cost, the 112,000 Book-Lovers Who Have Already Become Members

Here is a real book-buying opportunity that fills a real need today. If you do finally take one book each month, you save from $12 to $30 a year on your reading.

And the books selected by the Club for its members are exceptional titles—in many cases they have been BEST SELLERS. At other times they are books which deserve a wide reading, books which are most certain to appeal to the majority of our members, for among them you will find outstanding books to please every reading taste—novels, biographies, tales of travel or adventure by land or sea, books of essays or of history, books in every class of literature. In past months works have been offered by such authors as John Drinkwater, H. G. Wells, W. Somerset Maugham, Agnes Repplier, Clemence Dane, V. Sackville West, Harold Lamb, Robert Hichens and William McFee. Surely they mean reading pleasure and reading profit! However, you do not have to accept the Club's selection. Your tastes are free to choose from the Club's lists, to substitute, to return, just as you wish. The only thing you can't help doing under this plan is to SAVE MONEY every time you do buy a book!

FREE Enrollment—FREE SERVICE

The Doubleday One Dollar Book Club is conducted for your convenience and economy. It asks no enrollment fees or membership dues. You pay nothing for the service of having outstanding books recommended to you—the service which members consider a genuine aid in making the most of their reading time; for every book the club recommends is a book *you really want to read!*

And realize that these volumes are of the finest quality in every respect. Each book is individual, different from the others. "The Panorama of Modern Literature," for example, is printed on fine antique paper, it contains 568 pages, nearly 225,000 words, and is bound in lustrous green cloth, tastefully stamped in contrasting color.

TAKE Only Those You WANT

Remember, you do not have to accept the Club Selection unless you care to. You may select an alternative book or you may decide not to take a book that month at all. You may even drop your membership entirely any time you want to!

During the year, there will be 12 monthly selections and 200 to 300 alternative books—good books, every one of them. YOU are the one to decide how many of them you wish to have sent to you. And you know in advance that each book you do take will cost ONLY A DOLLAR!

Why It Will PAY YOU to Send the Coupon NOW!

It costs you NOTHING to join the Doubleday One Dollar Book Club.

You pay NO monthly or yearly "dues."

You do not have to take a book each month unless you wish to.

You do not have to agree to buy any particular number of books.

You SAVE $1 to $2.50 or more on every book you do take.

The books offered you under this unique plan have been BEST SELLERS — or books whose permanent value, literary excellence and enjoyability make them well worth reading and well worth owning.

You are entitled to read and examine EVERY book before you decide whether or not you wish to keep it.

You take NO RISK in learning the full details of this unusual opportunity by sending the coupon NOW.

"THE PANORAMA of Modern LITERATURE"

NEVER before have so many delightful works of fiction, essays, and verse—by so great a variety of fine modern authors—been gathered into one single handsome volume at such a low price.

The Finest Authors of Our Time

The first of the 568 pages of "The Panorama of Modern Literature" starts with a special introduction by Christopher Morley. Then comes a story by Sinclair Lewis which has never before appeared in book form. Aldous Huxley, the author of Point Counter Point, now comes forward with a fascinating story about Italy.

Then the inimitable Edna Ferber, with her famous story Fraulein, and Edna St. Vincent Millay with Three Sonnets, from her recent book, Fatal Interview. Now comes an eerie and bizarre tale by H. G. Wells.

Conrad—Pearl Buck—Conan Doyle—John Masefield

Joseph Conrad is represented by his complete novel, Typhoon. Following this is one of those charming bits of foolishness by Ogden Nash. Then a great mystery story by the creator of Sherlock Holmes—The Horrors of the Heights, by Conan Doyle. Pearl Buck, who wrote The Good Earth, comes forward with a story which won honorable mention in the recent O. Henry Memorial Award. The Poet Laureate of England John Masefield, contributes one of his lovely poems. Stefan Zweig, author of Sergeant Grischa and Marie Antoinette, contributes his complete 22,000-word story, Amok.

William Beebe—Wodehouse—Noel Coward—Edgar Wallace

William Beebe, the naturalist, who writes more charmingly about insects and Nature than most people write about humans, gives us The Home Town of the Army Ants. Then one of P. G. Wodehouse's funny sketches—a smart and sophisticated play by Noel Coward—a humorous sketch by James Thurber—and one of Edgar Wallace's most famous mystery stories.

Each Story Is Complete

Every novel, story, sketch, essay, or poem is complete, exactly as the author wrote it. The next story, for example, is one by the great sea-story writer, William McFee. It, like the one by Arnold Bennett which follows it, is without deletion of any kind.

Then we have one of Don Marquis' whimsical sketches from Archy and Mehitabel, and a fine short story by Ellen Glasgow—and one of the poems which have made Edwin Arlington Robinson one of the great American poets.

Walpole—Tarkington—Dorothy Parker—Christopher Morley

Hugh Walpole, one of the finest writers of modern English prose, gives us one of his best short stories. Booth Tarkington brings us a 12,000-word story, the Fascinating Stranger. That irrepressible humorist, Frank Sullivan, comes forward with one of his rollicking sketches—as does Dorothy Parker, whose wit and power of repartee is here represented. Then comes Christopher Morley, and a poem by Stephen Vincent Benét, famous author of John Brown's Body.

This fine book ends with an adventure novelette by T. S. Stribling, whose book, The Store, won the Pulitzer Prize.

See for Yourself—at Our Risk—How Delighted You Will Be with This Common-Sense Plan!

We invite you to *try* membership in the Doubleday One Dollar Book Club. Unless you are more than pleased with "The Panorama of Modern Literature," the trial will cost you nothing. And it will place you under no obligation at all. We are so certain you will welcome this service and these savings—a tremendous saving on every book—that we make you this offer. Send coupon to us now *without money*. We will send you "The Panorama of Modern Literature," postage prepaid. Examine and read it. If you like it—keep it and we will bill you at the regular Club price of $1 plus the small packing and postage charge of 10c. Each month, then, you will have the privilege of examining the monthly selection *before* you remit for it. But if "The Panorama of Modern Literature" (or any *other* book, later on) does *not* appeal to you—return it and you pay nothing. Could anything be simpler or fairer? You take no risk. Mail the coupon now. Address DOUBLEDAY ONE DOLLAR BOOK CLUB, Dept. 39, Garden City, New York.

You Need Send no Money with This Coupon →

DOUBLEDAY ONE DOLLAR BOOK CLUB
Dept. 39, Garden City, N. Y.

Please enroll me free as a Club Member and send me each month the Monthly Bulletin and the book selected, commencing with "The Panorama of Modern Literature." I will examine each Book Selection for three days and if I decide to keep it, I will send you the Club price of $1.00 plus the small postage and packing charge of ten cents. If I do not like it, I will return it to you, in which case I am to have the privilege of choosing an alternative book, if I wish, from the list in the Bulletin. I am not obligated as a Club Member in any way, except to pay for the books which I decide to keep. I am to be free to discontinue membership at any time I wish.

Name .....

Street and No. .....

City .....

MEMO:

to put beside your telephone

Call out of town after 7 P.M. Save about 15%

Call out of town after 8:30 P.M. Save about 40%

YOU'LL save money by making your out-of-town calls in the evening when station-to-station rates are especially low.

Between 7 and 8:30 P.M. the station-to-station rates to most points are 15% less and after 8:30 P.M. are 40% less than daytime rates. During the night period, for example, you can talk 150 miles away for about 50c.

And even greater than the pleasure you get from a telephone call is the pleasure you give. Try it tonight.

"Hold the line, please!"

not show the proper levels and they are required to put in more foundation walls than they had figured on by following the plans. Some very unhappy disputes at the end can develop from such causes, and the owner is usually the one to pay.

Another item that may create extra costs is the grading around the house. Most contracts call for the rough grading to be finished off as shown on the drawings. This means that the dirt taken from the excavation is roughly spread around the house. If enough has not been taken out of the excavations to bring the ground up to the proper level, the contractor will expect the owner to pay for the bringing in of the extra soil. This may be quite a serious expense and is certainly one which is very often forgotten as a probable cost over and above the contract. A contract calling for finish grading is usually a separate one and comes as a real extra after the house is finished. It may include the purchase of top-soil and seeding of the lawn. Contractors often assume that the owner will do a lot of this work himself or else that he knows that it is not a part of the cost of the house. When the owner wakes up to the fact that it is another item he must pay for, which he did not figure on in the beginning, it may be a jolt to his pocketbook when it can least stand it.

The cost of running a roadway into the garage, building a path to the front door and back door, and repairing the sidewalk out in front of the house is usually not considered by architect or builder contractor as part of the cost of the house. Yet these things are necessary for the owner, before he can use the house, and he has to pay for them. He often assumes that they are included in the estimates for the house, until towards the end they come up in the course of discussion, and he realizes that he must spend some two or three hundred dollars more for a driveway and maybe seventy-five for a path.

There are always expenses in getting water for a house, no matter whether mains are in the street or whether a well must be dug. Information about the position of the waterpipes in the roadway is rarely correct when an owner buys a piece of property. It is always a doubtful item of cost until actually tackled and is rarely ever estimated as part of the cost of the house. Yet here are a few items of additional expense that an owner will run into, when the water pipes are in the street just in front of the house:

1. Cost of permit to open the street
2. Permit to tap the water main
3. Cost of temporary water line into site for construction work
4. Cost of trench and permanent water line to house
5. Cost of metered water during construction
6. Cost of having road and sidewalks repaired to satisfaction of the city after trenches have been filled in

Then, too, the plumber may not include in his contract the installation of a water meter or, if the water pressure is excessively high, the cost of installing a reducing valve. At the last minute he will inform the owner that he needs these fittings. Of course specifications ought to cover these features but they are usually omitted.

If water must be obtained from a well, the cost of this is never included in the cost of the house. Here is an item that is a gamble, to say the least. A good thousand dollars or more should be set aside for well digging, pump, and pump pit. Drilled wells on an average cost from three to three and a half dollars per foot, and usually run from one hundred to two hundred feet in depth. A pump tank and pump pit runs from $250 to $400. Even more than this can be spent if elaborations are required.

In the farm country, the cost of getting electric service lines into the house is an item to be considered over and above the cost of the house. The electric company will quote usually the cost, based on the number of poles needed. This should be looked into at the very beginning because electric current may be needed to pump water during construction or run the oil-burner to provide temporary heat in the house, if it is being constructed during the winter. The cost of such current is charged up to the owner, not the contractor.

Now let us consider expenses that come up during construction, which add to the estimated cost of the house. The cost of excavating rock is the first blow to the smooth running contract. This is always an extra. It may be covered in the contract by placing a limit on the cost to be charged per cubic yard (say $3.50) but this does not fix the total cost to the owner, since this depends upon the quantity necessary to excavate. If rock is encountered, there may arise all kinds of disputes as to the quantity taken out, and a wise owner will spend a few dollars to have a survey made by the engineer or architect of the amount as revealed when the earth is stripped away.

Water conditions can also unsettle an estimate. No provisions in the contract may have been made for waterproofing the walls of the cellar or draining water off from the outside of the walls with agricultural tiles. Although

Kellogg's Christmas Gift Catalogue is Ready

Here is No. 165
Individual Coffee Maker

Use regular ground coffee and boiling water. Makes one cup of golden drip coffee in three minutes. Gleaming aluminum, insulated handle, and measuring scoop (cup and saucer not included). Complete 60c. Two for $1.00.

No. 124 - 75c.

No. 124
Grow a Sweet Potato Vine. 13 inch iron bracket and holder made specially to grow this rich, green foliage of song and story. Directions for growing included - 75c.

This is the knife that Jack built —
Blade comes straight out the end of handle, stopping firmly at four different lengths, each with its special use for office, home or play. Safe — can't shut onto fingers. Without exception, everyone who has seen this knife has been crazy about it, several men buying half a dozen at a time.

No. 107. 3½ inch knife with good looking metal handle, for men and boys - 75c.

No. 108. 3 inch knife with pyralin handle and two adjustments, for girls and women - $1.00.

This new 1935 Catalogue is full of original and surprising "Finds" selected from the whole wide world. It pictures and describes hundreds of gifts and toys suitable for everyone you know. All the prices are moderate. Each article is attractively wrapped and comes to you postage paid with a guarantee of your complete satisfaction. Buy some to give and some to keep. Isn't it logical that Kellogg, who spends the year around searching the world for the newest and most unusual gifts, can serve you best at Christmastime?

GET YOUR GIFT CATALOGUE EARLY!

Write NOW for your FREE Copy.
Robert W. Kellogg Co.
Springfield, Mass.
64 Hillman St.

PERSONALITY
CAN BE DEVELOPED

EXTEND your business and social success through distinctive personality, poise, charm, voice. Know correct procedure at every social occasion. Men, women profit by my advice. Social Counseling est. 1925. Ten lessons by mail. Moderate cost. Mail coupon.

HENRIETTA ROBINSON
545 Fifth Ave., Dept. 39. New York City
Please send free booklet.
Name
Address
State

$1000.00 TO BE GIVEN AWAY

For Naming Patterns in This Book

IF you use wall paper you'll want this *FREE BOOK*. Amazingly helpful in choosing patterns, —deciding color schemes, etc. Shows 23 interior scenes —in full color—just like seeing your repapering job in advance. Also contains 30 actual samples of wall papers in the new *WASHTEX Finish* and DUO-FAST COLORS, for which names are wanted—$500 FIRST PRIZE—24 others—$1,000 in all. Mail coupon for details to Century Wall Paper Mills, Inc., Dept. AH9, Decatur, Illinois.

23 Interiors Scores of Ideas

ARISTOCRAT WALL PAPERS

Century Wall Paper Mills, Inc.
Dept. AH9, Decatur, Ill.
Rush me your *FREE BOOK* on selecting wall paper and details of *$1,000 PRIZE CONTEST*.
Name
Address
City State

the additional expense for this work may not run to more than two or three hundred dollars, still it can add its burden of weight to other items not calculated to spring up.

Other smaller items which might arise during construction and which are seldom included in the estimated cost of the house are:

1. Cost of building permit
2. Cost of temporary heat
3. Cost of liability insurance
4. Fire insurance
5. Architect's traveling expenses
6. Taxes during the period of construction

There are many mechanical features of a house which are seldom included in the estimates. An owner should go over the following list and decide whether or not he will require them. Then he should determine if they are in the contract. If they are not, he should set up a budget for those articles he feels he must have and cannot get along, without. Such are:

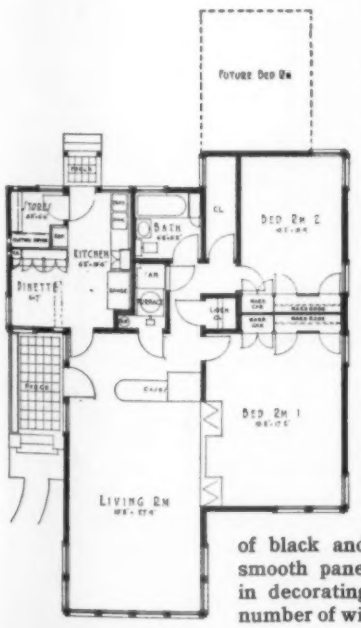
1. Gas or electric stove
2. Refrigerator
3. Sewage disposal plant
4. Dishwasher
5. Special telephone outlets
6. Oil burner and (7) thermostat control
8. Incinerator
9. Washing machine, clothes dryer, and ironer

One of these items, the oil burner, is often assumed by owners to be included if they see that the specifications call for a heating plant, but this is not the case, because an oil burner is considered usually as a separate item to be added only when the owner wants it.

Listed here also are a few things of a non-mechanical nature that are usually omitted from the contract price, unless the owner sees that they are inserted: (1) screens, (2) insulation of walls and roof, (3) weather-strips, (4) fan-ventilator for kitchen, (5) awnings, (6) window shades, (7) mirror doors, (8) cedar closets, (9) specialties such as package receiver, mail-box, clothes chutes, dumb-waiter, etc. Then too, the planting of shrubbery and small trees around the house may be assumed to be a part of the estimated cost of the house, and yet never be so considered by the contractor.

Now all of these items do not include those extra costs which come up during construction resulting from changes desired by the owner. I do not believe that there ever was a house built that was not changed somewhat during construction from the plans and specifications. These are ligitimate extras ordered by the owner, but few are willing to pay for them at the end when they begin to feel how low their bank account is, especially when many additional expenses of the type described in this article have made themselves known.

After all, if an owner cautiously set aside with his architect at the outset a budget in which was included the contract price of the house and allowances for extra expenses not included in this price there would be fewer distress signals raised at the end of a construction job and more happiness in the whole experience of building a home.



A new note in house design is displayed here by the Weyerhaeuser Timber Co. Special thought has been given to the location of mechanical equipment and layout of rooms. The ceilings of the living room and the master bedroom are in several tones of black and silver, the walls are natural grain, smooth paneled. The reversal of traditional form in decorating is almost necessary because of the number of windows. The dark ceiling subdues glare

"You Don't Have to be Rich to RETIRE AT 55 ON $200 A MONTH"

"I'LL DRAW an income of $200 a month *for the rest of my life,* as soon as I'm 55," said a certain man who was discussing his plans for the future.

"How can you do it on *your* salary?" asked his friend.

"Easy," said the first man, "I'm buying a Retirement Income on the installment plan. My income of $200 a month begins when I'm 55, and it's guaranteed for life. No depression can stop it.

"What's more, if I should drop out of the picture *before* my retirement age, my wife would get a regular monthly income for the rest of her life."

"That sounds good," said the other, "but what if you're totally disabled, and can't make your payments?"

"I don't have to worry about that either. If, before I reach 55, serious illness or accident stops my earning power for six months, then—so long thereafter as I remain disabled—my installments will be paid for me, and I will receive a disability income besides."

"Fine," said the other. "Can you tell me how much this new Retirement Income Plan would cost *me?*"

"How much you need to save each month depends on how old you are, when you want to retire, and the size of the income you will want.

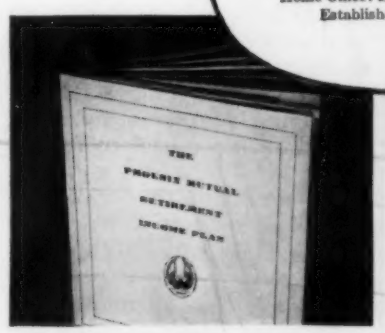
"Why don't you write for the book called 'The Phoenix Mutual Retirement Income Plan'? They'll send you a copy free. It tells all about how the plan works."

AN INVESTMENT THAT PAYS, DEPRESSION OR NO DEPRESSION

Here's *your* chance to find out how little it costs to retire at 55, 60, or 65 with a monthly income of $100, $200, $300 or more.

A 24-page book tells all about this new plan backed by the Phoenix Mutual, an 83-year-old company, with over half a billion dollars of insurance in force. Send for your copy of this free book today. No cost. No obligation. The coupon printed below is for your convenience in sending for it.

PHOENIX MUTUAL LIFE INSURANCE COMPANY
Home Office: Hartford, Conn.
Established in 1851



Copyright 1934, P.M.L.I.Co.

PHOENIX MUTUAL LIFE INSURANCE CO.
875 Elm St., Hartford, Conn.

Send me by mail, without obligation, your new book describing THE PHOENIX MUTUAL RETIREMENT INCOME PLAN.

Name_____

Date of Birth_____
Business Address_____

Home Address_____

STAINS GO. TOILETS GLEAM WITHOUT SCRUBBING....

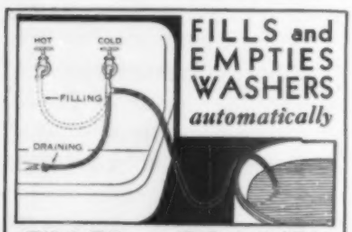
Sani-Flush

cleans closet bowls without scouring

SANI-FLUSH saves you all disagreeable scrubbing of toilets. It removes stains and incrustations. It purifies the hidden trap which no other method can clean. Just follow directions on the can.

The toilet will sparkle like new. No spots. No odors. Sani-Flush is not like ordinary cleansers. It is made to clean toilets. Sani-Flush cannot injure plumbing.

It is also effective for cleaning automobile radiators. Sold at grocery, drug, and hardware stores, 25 cents. The Hygienic Products Co., Canton, Ohio.



FILLS and EMPTIES WASHERS *automatically*

FILLER & DRAINER

Eliminates wash day's last drudgery—the filling, emptying, and carrying of water pails. 2 TIMES FASTER THAN SYPHON. Specially-made tube withstands scalding water, resists cracking. Simple to use. Now over 500,000 in use. Endorsed by leading home economics institutes.

SPECIAL OFFER - - Pin dollar bill, check, or money order to advertisement, add your name and address, and mail today. The Filler & Drainer will arrive in time to help you next wash day! This is the first time the Filler & Drainer has ever been offered at this price and is for a limited time only! Write today!

$1 Only 1

THE DRAINER SALES CO.
656 Atlantic Ave. Rochester, N. Y.

IN-A-TUB SHOWER

Fits all tubs
Easily attached
No curtains

TRY IT AT OUR EXPENSE

Rests on rim of tub—attaches to faucet. Throws spray over shoulders. No wet hair—no soap scum. Refreshing. Cleansing. Shipped on week's free trial. Place trial order or write for literature today.

Seven Co. 431 Wesley Temple Bldg. Minneapolis
Agents Wanted . . . Territories Open

Japanese bridge party

[*Continued from page 224*]

spread with a snowy embroidered cloth. The centerpiece consists either of fruits or flowers. Cherry blossoms or small iris are characteristic and charming. A low dark bowl heaped with a variety of fruits is a decoration much favored in Japanese homes in this country. The fruit may be artistically arranged on green leaves laid on the cloth, or it may extend down the center of the table.

The young daughters of the guests will enjoy serving the refreshments, especially if they can don embroidered kimonos and dress their hair *à la japonaise* with fancy pins and ornaments. Tea is served in true Japanese style, without sugar, cream, or lemon, in fragile little cups without handles. The refreshments for each guest may either be arranged on small lacquer trays, accompanied by dainty chop stick favors, or they may be served buffet style from the table. The menu consists of:

Sushi (Rice and ginger moulded in small shapes)
Kinton (Chestnuts and sweet potatoes)
Preserved fruits
Tea Rice wafers

Sushi: Wash two cupfuls of white rice in a sieve under running water. Shake until the water runs clear. Place in a heavy kettle fitted with a tight lid. Add two and a half cupfuls of cold water and one half cupful of chopped preserved ginger. Cook without stirring over a low flame for twenty-five minutes. Rice cooked in this way is very flaky and tender.

When the rice is cold, mould it into little cakes two inches long by one inch wide. Garnish with a thin strip of smoked salmon.

The *Sushi* is served with the *Kinton* and salted plums, without which no Japanese feast ever begins or ends. These plums may be obtained at a Japanese store or at some fancy grocers. Stuffed olives are a good substitute if the plums cannot be found.

Kinton: Boil a pound of Spanish chestnuts until they can be peeled. Peel, and then boil again until mealy and tender. Add the chestnuts to a syrup made by boiling together for five minutes three cupfuls of granulated sugar and two and a half cupfuls of cold water. Cook the chestnuts in the syrup until they have absorbed all the liquid. Mash two pounds of cooked, slightly salted sweet potatoes. Mix with the whole chestnuts and serve cold.

Preserved Fruits: Candied ginger, cocoanut, and pineapple are favorite Japanese sweetmeats. They are served in small dishes with individual bone forks. These fruits are to be found at any native store, as are the crisp rice wafers, which often are stamped with some characteristic scene or insignia.

While it lubricates your household devices, 3-in-One Oil cleans the working parts; keeps them free of rust. In handy cans and bottles at all good stores.

Quick Drying
61
FLOOR VARNISH
"61" makes carefree floors that are marproof, heelproof and waterproof! Requires no polishing. NOT slippery! At paint and hardware stores. Pratt & Lambert-Inc., Buffalo, N. Y.
PRATT & LAMBERT
PAINT AND VARNISH

KNITTING WOOL

Novelty yarns for Suits, Zephyrs Bouclé, Saxony, Shetland Floss Rug Yarns, etc. Priced Card of 400 Samples Free. Prompt Mail Service

COLONIAL YARN HOUSE
1231-K Cherry St., Philadelphia, Pa.

LEARN TO IRON beautifully speedily happily

Here's that modern way to hot starch without mixing, boiling and bother as with lump starch. Makes starching easy. Makes ironing easy. Restores elasticity and that soft charm of newness. No sticking. No scorching. Your iron fairly glides. A wonderful invention. This free test convinces. Send for sample.

TRY THIS FREE

THANK YOU

The Hubinger Co., No. 829, Keokuk, Ia.

Your free sample of QUICK ELASTIC, please, and "That Wonderful Way to Hot Starch."

.....

.....

Cellars of Flatbush

[*Continued from page 209*]

lights—red, yellow, and white—which produce a very satisfying synthetic sunset. The little round seat, the hassock, and all of the chairs, many of which are not pictured, are upholstered in red leather. There is a long table, a corner of which shows in the picture. This is flanked by wide benches of the same natural wood and ornamented by little lamps of nautical design. The high cupboard in the wall beyond the ping-pong table holds the special china and glassware used for refreshments.

Because housekeeping must go on in spite of decorative cellars, the laundry has been condensed into a snug row of tubs and up-to-date electrical equipment behind a row of screen-like hinged doors that, opened out, give the laundress plenty of elbow room, and closed, present a rivet-studded wall and painted portholes.

Adjoining this large recreation room is "The Captain's Cabin," a card room done in black and white. Wainscoting of very dark wood is an effective background for the modernistic metal card table and the chairs upholstered in white leather. White frosted lamps glow from the walls. Tiny corner cupboards matching the wainscoting contain cards and cigarettes.

The pleasure of planning and seeing this unique place come into being is only equaled by the delight it now affords its owners and their host of friends. The cost was not excessive considering the results. About seven hundred dollars covered all expenses of which a considerable part went for labor.

Anyone with ingenuity, a can of paint, a good brush, and an idea can transform his cellar into a game room. Of course there is no guarantee that the happy crowds who will wear out the back stair will give it the dignity of its new title. But, though you install a billiard table and they still go down "in the cellar to shoot a game," you will have the consolation of knowing that if the new name doesn't stick, the dictionaries will soon have to give a new definition, "cellar: the pleasantest room in a modern home."

Open a closet door

[*Continued from page 215*]

frequently used stationery. Large books which are repeatedly consulted—dictionaries, atlases, directories, and other sources—each should have a separate pigeonhole. Also close at hand will be a shelf for smaller reference and handbooks. All those books or articles most used will be given preference as to position. Above those shelves and compartments which can be reached from a sitting position, provisions are made for less active material, books and catalogues, recent technical, commercial, household periodicals, etc.

The inside face of the closet door, opening as it does into the room, will prove unusually handy. Racks and narrow shelves may be attached for holding rolled maps or charts, or drawing and wrapping paper. Notes, memoranda, daily records, and calendars can be tacked up here.

The remainder of this portmanteau study equipment includes a drop-leaf table and a good looking swivel chair. Raise the table leaf and open the closet door—presto, a study! Lower the leaf, close the door—living room, dining room, or bedroom.

Children's stock in trade may be similarly handled. As a matter of record, getting the young idea to put their toys away can actually be made interesting to them. The business of fitting one thing into another may be equally applied to closets as well as to, let's say, nested boxes, with separate cubbyholes for different sorts of toys. Packing boxes often make as good a doll house as many a child really wants; so, in the closet, merely larger compartments will well serve as bedroom, kitchen, garage or what might at the moment be desired. Shelves for large and small books are necessary. Box-like drawers, with handles at either end, which may be completely drawn out and carried around should be included. In these will be kept playing blocks and that odd assortment of nondescript building material which always finds its way into an otherwise orderly set. The closet door again may be advantageously fitted out.

It is the lower part of the closet, of course, that is the children's own territory. Above remains much valuable space both in the closet and on the door. It should be planned to take children's linen and, perhaps, household as well. One of the handiest ways of holding these is in a light wire letter basket.

[*Please turn to page 260*]

Two bedspreads especially designed by Mrs. Dorothy M. Korte for American Home children. Clean white sails, gulls, and waves float peacefully over a light blue cotton background. Or if he be mechanically inclined, steam shovels and engine will delight him in red and black, appliquéd on muslin

Patterns for these designs may be obtained for 15c. each

*SQUEEZE IT

• • feel the springy, live, new wool

SINK your fingers 'way down deep into the nap of a Kenwood Famous blanket. Then squeeze! Notice that soft springiness, that feeling of fullness in the hand. Woven the Kenwood way, the long, strong fibers of live, new wool are raised into a luxurious nap that acts as an insulation between you and the weather, keeping the cold air out and the warm air under the covers. Soft and fleecy, Kenwoods aid relaxation and sound, deep, restful sleep. And remember that correct washing will not steal from their fluffy warmth or sleeping comfort, for 72-inch Kenwoods are woven 100 inches wide and pre-shrunk in the making.

The Famous is one of nine Kenwood blankets and throws for every purse and purpose. In a wide range of lovely colors . . . at stores with a reputation for handling quality merchandise.

*"Squeeze it" is one of nine tests of blanket quality you can make in the store. Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care, and washing of blankets. It is FREE. Use coupon.

The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.

KENWOOD WOOL PRODUCTS

KENWOOD BLANKETS always ALL WOOL

KENWOOD MILLS
Empire State Bldg., New York, N.Y.

Please send me "Your Blankets, Their Selection and Care."

Name

Street

City

State 4-A

Save $500 to $1000

The Rosemont—5 Rooms and Bath (Materials) **$1440**

MODERN HOMES At Mill Prices!

Van Tine Home Building Service will build your home complete—ready to move into—easily, safely and at one-third less cost! Many are saving $500 to $1,000.

Choose from 100 prize designs or let us design your home from your own ideas. Your choice of brick, wood, stucco, or combinations. We supply finest guaranteed materials and strongest construction to meet all building codes.

Mill Prices—you buy direct from our 5 great mills at **low wholesale prices.** One order buys your home complete. No extras!

Finest Modern Features. Oak Floors, Warm Quilt Insulation, Built-in Kitchen Units, Linen Closets, Clothes Chutes, etc. More comfort—less work for the housewife.

FREE BOOK
100 HOME PLANS

FREE if you live in Ill., Ia., Wis., Minn., Mo., Kan., Nebr., N. D. or S. D. (Other States send 30c.)

Gordon-Van Tine Co.

World's Largest Specialists in Home Building Since 1865

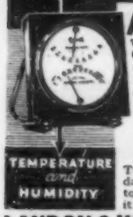
1680 Case St., Davenport, Iowa

Check free books wanted: ☐ Homes, ☐ Garages, ☐ Summer Cottages, ☐ Farm Buildings, ☐ Book of 5,000 Bargains in Building Material.

Name .....

Address .....

AIR CONDITION GAUGE
for Home or Office
TELLS AT A GLANCE



AIRGUIDE never fails to tell when Humidity is off balance with Temperature, threatening Comfort and Health. It is a handsome new instrument, 4½"x3¾"x 1½", modern in design, jet black case, chromium fittings, that tells humidity and temperature accurately and as simply as a clock tells time. **Delivered postpaid for $3.80.**

SENT ON TRIAL

Try Airguide in your home or office 10 days, and if it is not as accurate, easy to read, and reliable as we say, return it and we will refund your money.

LANDON & WARNER Dept. G-10, 360 N. MICHIGAN AVE., Chicago, Ill.

KNITTING YARNS

BOUCLE, SHETLAND, GERMANTOWN, SAXONY, SCOTCH TWEED, CHENILLE, etc. for dresses, suits, coats, sweaters, etc.

Lowest prices. Over 200 FREE SAMPLES.

CLIVEDEN YARN CO.
112 N. 5th St. Philadelphia, Pa.

CABINS of REAL LOGS

Now you can have a cabin of full round logs of everlasting Cedar—built to meet your own requirements. Enjoy it this season. All cabins have a true rustic appearance . . designed by Chilson D. Aldrich, America's foremost log cabin architect and a member of our staff. They are weather-tight, grooved and splined construction—cool in summer, warm in winter. We will completely erect on your location—or supervise erection. Write for interesting information.

PAGE AND HILL CO.
1323 Northwestern Bank Bldg. Minneapolis, Minn.

Gretchen Smith — *I. Italian Secrets*

Savory secrets from diplomatic tables

While the wail of the fallen dollar was resounding throughout the world, while America's creditors were irascibly declaring: "not a penny could they pay," a visitor presented herself one day at the chancellery of a Washington embassy.

A young secretary received her politely, unsmiling, punctiliously courteous, but coldly formal.

"He thinks I want to know what his country's going to do about the war debt," the visitor smiled to herself.

The secretary, accustomed to queries ranging from passport formalities to the health of his king, looked at his visitor incredulously as she stated the purpose of her call. For a minute his face, trained in the poker-visaged school of diplomacy, remained blank—then, suddenly, it broke into smiles.

"So Madame is interested in the cooking of our country? Oh yes, we have some excellent cooking, different, quite different from other countries. Now, you should taste our . . . etc., etc."

The diplomatic ice was broken. Warmly and enthusiastically the secretary and his visitor discussed the merits of this dish or that—yes, such and such a country had wonderful sauces—that nation was famous for its ways of preparing certain fish—it was really too bad someone couldn't hold an international banquet, each country contributing this or that culinary specialty.

The visitor departed an hour later, carefully guarding some valuable bits of paper—not foreign treaties, but foreign recipes.

"Just the beginning," she mused, "of what might be a text-book to international understanding."

At the conclusion of a day's round of the embassies and legations scattered throughout Washington's fashionable northwest, she knew she had discovered the real secret of international amity—good cooking—on this subject the nations seemed to agree.

"I guess Guy de Maupassant was right," she reflected, as she left her last embassy weighted down with recipes. "Everyone who is not an imbecile is a gourmand. And the trouble is, the imbeciles are trying to settle the world's problems around the conference tables: they should leave them to the gourmands to solve around the banquet tables!"

And here is the first of this exposé of foreign secrets!

Italian Secrets

Authorities claim that just as early Dutch painters were indebted to Roman and Venetian schools for their finesse of painting, so did early French chefs owe much to the Italians for their knowledge and skill in cooking. While it is conceded that under the Fleur de Lis of France the culinary art attained highest perfection, the pleasures of the palate and the joys thereof were enjoyed by Caesar's legions, who carried their knowledge of the world's "flesh pots" far from the banks of the Tiber long before "old Charlemagne" had started the first line of Kings in France.

The early Italians, or the "Romans," as they were known two thousand years ago, acquired their knowledge of culinary intricacies from the Greeks, who were masters of the art hundreds of years before the Christian era, and just as the Romans became masters of the ancient political and social world, so did they soon outrival their Greek instructors in their knowledge of the art of cooking and entertaining.

We are told that during the days of both the Roman Republic and the Empire, untold fortunes were often expended upon a single banquet, but it was towards the decline of the Republic, during the period of Pompey, Caesar, and Lucullus, that Roman cuisine reached its greatest celebrity. During the days of their conquests, Roman armies carried their cooks with them into foreign lands, and Roman generals returning home would often vie with each other in presenting the most appetizing dishes of other lands. Cooking and the delights of eating had become so highly esteemed by the Romans, that at one period the Sybarites were offering public prizes and honors to those giving the most magnificent dinners or to cooks inventing new dishes.

We are told that during the height of his career, Antony was so pleased with a dinner prepared by his cook, that at the end of the banquet he sent for the man and rewarded him by presenting him with a city of thirty-five thousand inhabitants. Epicurean Romans so prided themselves upon their knowledge of foods and cooking, that they claimed to be able to tell by the taste from what locality of Italy some particular game or meat had been imported.

The extent to which wealthy Romans would go to insure a supply of table delicacies has never been surpassed by any people in the world. Special pools were built at the magnificent villas, dotted throughout Italy at that time, in

which fresh and salt water fishes were always kept on hand. Handsome aviaries also were provided where rare birds were fed with millet and crushed figs in order to give them a particular savor for the banquets held almost nightly. Although the *pâté de fois gras*, as known to modern epicures, owes its delightful origin to Alsace we learn from historians that the nobles of ancient Rome held in great repute the livers of snow-white geese previously fattened on green figs.

According to Pliny, artificial oyster beds were first formed at Baiae by an enterprising Roman orator, who derived a large income from the sale of the succulent bivalve, proving that nothing is new, not even the popular oyster season.

The world owes a great deal to the ancient inhabitants of Italy for the cultivation of many vegetables popular today. Although in comparatively recent years only broccoli has become known to Americans, broccoli was a great favorite among the gourmands of early Italy. Just as today garlic is recognized as a favorite seasoning of Italian cooks, so was it generously employed by the culinary masters of ancient Rome and its qualities were even extolled by such great poets as Virgil and Horace.

As the glory of Rome increased, the extravagances of dining grew to such proportions that banquets costing the host as high as a thousand dollars a plate were not uncommon in the days of Caesar. But as the voluptuous living of the times and the excesses of every kind led to a decadence of the Empire, and the achievements of the people rapidly declined, the art of cooking disappeared and during the time of the Barbarian conquests, Roman cooking soon lost its savor and fame and it was not until the Renaissance, when the revival of literature and arts commenced, that history again records a resumption of Italian gastronomy.

During the latter part of the fifteenth century, one of the first Italian treatises on cooking made its appearance a year or two after the introduction of printing into Venice and, subsequently, translations of this book appeared in both French and German.

With the revival of cooking in Italy during the Renaissance, we again hear interesting tales of banquets served by plutocrats of the times. Extravagances of the table, while not as great as those of Caesar's times, were not uncommon, and an illustration of some of the expenditures indulged in may be had from Montaigne's reference to the chef of the King of Tunis, whose viands were "so exquisitely farced and so sumptuously seasoned with sweet odoriferous drugs and aromaticall spices, that it was found on his booke of accompt the dressing of one peacocke and two fesants amounted to one hundred duckets."

As the renaissance of cookery took place in Italy, it soon spread to France and we are told that practically all the early cooks of France were Italians. One of the first Italians to introduce her home cooking to the "land of the Louis," was Catherine de Medici at the court of Francis the First, when as the bride of the Duc d'Orleans, she brought her own cooks from her native land.

Today the cooks of Italy are among the best in the world. Unfortunately many tourists to the country of Mussolini may have their first samples of Italian cookery in pensions where materials are not always of the best. They are apt to complain of "too much garlic" or "too much olive oil." Both of these well-known attributes of the Italian kitchen, when used properly by skillful chefs, possess an individual savor which makes Italian cooking famous. While Italians generally eat very little sugar and are therefore not the "dessert eaters" that the Americans, English, and Germans are, they are great vegetarians and Italians are past masters in the art of cooking vegetables. They are also extremely skillful in the preparation of meats, and nowhere in the world can one find a more appetizing dish than the common national dish, *fritto misto*, a mixture of fried vegetables, bits of chicken, and sweetbreads.

With the realization that Italian cooking is so decidedly individual in both choice of foods and preparation, one is not surprised that members of the Italian Embassy staff in Washington have followed the example of their famous countrywoman of history, Catherine de Medici, and brought their own chefs from overseas. Fullest appreciation, however, of the love of their homeland cooking by Italians may only be acquired after eating one of the famous "Bisteccas" as prepared by the Embassy chef, according to the recipe given on page 226.

Risotto Alla Piemontese

(An Italian method of cooking rice)

Brown one chopped onion in three ounces of butter and when half brown, add about a cupful of rice which should cook in the onion and butter about five minutes. Then add very slowly, about one cupful of chicken broth, allowing the rice to cook in the broth very slowly about twenty-five minutes, stirring frequently.

After this has cooked, add three

Miraculous! You shake up this Mayonnaise!

Eagle Brand
MAGIC MAYONNAISE

¼ cup vinegar or lemon juice
¼ cup salad oil or melted butter
⅔ cup Eagle Brand Sweetened Condensed Milk
1 egg yolk (unbeaten)
½ teaspoon salt
Few grains Cayenne
1 teasp. dry mustard

Place ingredients in pint jar in order listed. Fasten top on jar tightly and shake vigorously for 2 minutes. The mixture will blend perfectly. If thicker consistency is desired, chill before serving.

● Imagine! Deliciously smooth, home-made mayonnaise in 5 minutes! No tedious stirring. No failures! And it costs less! ● *But remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed Milk*. Just remember the name *Eagle Brand*.

FREE! World's most amazing Cook Book!
Rotogravure picture-book (60 photographs) showing astonishing new short-cuts. 130 recipes, including: Lemon Pie without cooking! Fool-proof 5-minute Chocolate Frosting! Caramel pudding that makes itself! 2-ingredient Macaroons! Ice Creams (freezer and automatic)! Candies! Refrigerator Cakes! Sauces! Custards! Cookies! Address: The Borden Co., Dept. AH94, 350 Madison Ave., New York, N. Y.

Name_____
Street_____
City_____ State_____
(Print name and address plainly)

Borden Quality

IT'S AS EASY AS DUSTING to varnish this NEW way!

If you've ever used a dust cloth or dust mop, you can do a fine job of re-finishing woodwork, chairs, tables, bricabrac, etc., with the new MOP-IT-ON. No skill needed, no brush used, no brushmarks to worry about. Just wipe MOP-IT-ON over the surface with a folded cloth.

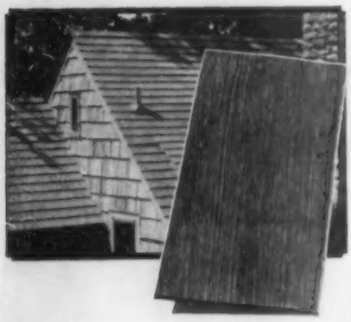
The average floor or linoleum is finished with a cloth applicator in 10 to 15 minutes. Dries quickly, needs no polishing. Easy to clean, unharmed by soaps or hot greases, wears long. Not a wax, shellac or polish. Costs no more than other finishes.

Ask your dealer for MOP-IT-ON. Send your name and address, and your dealer's, with this ad to get full details.

THE THIBAUT & WALKER CO.
46th Rd., Long Island City, N. Y.

MOP-IT-ON
The VARNISH that needs No Brush!

. . Here is *Roofing News!*



The Beautiful texture of wood—now yours in a fire-proof, rot-proof Asbestos Shingle

YOUR next roof—Eternit Timbertex—created by Ruberoid and long wanted by property owners for dependable re-roofing, roofing, or modernizing work.

Built of time- and fire-defying asbestos-cement, this moderately priced tapered shingle with a ¾" thick butt has the lovely texture of weathered cypress, aged and mellowed. Its several "wood" colors are soft, rich and lasting. Periodic painting or staining is never required, as the colors are an integral part of each shingle.

Everybody is talking about the amazing beauty, long life, safety and economy of Eternit Timbertex. Let it solve your roofing problem, too! Mail the coupon for free booklets. Also information about Ruberoid's Deferred Payment Plan.

and for SIDING

ECONOTOP

TIMBERTEX

Eliminates Paint Bills Forever

The ingenious design of this siding saves approximately 30 percent in material. Weatherproof, fire-proof. Reduces fuel costs and never requires painting. Ask about it.

free **these Money Saving Booklets**

The RUBEROID Co.

ROOFING MANUFACTURERS FOR OVER FORTY YEARS

Offices: Baltimore, Md., Chicago, Ill., Erie, Pa., Millis, Mass., Mobile, Ala., New York, N. Y.

The RUBEROID Co. A.H.-9-34
500 Fifth Avenue, New York, N. Y.

Please send your free booklets, I have checked on the coupon other products which particularly interest me.

Asbestos-Cement Shingles	☐	Asphalt Shingles and Roofings	☐
Asbestos-Cement Sidings	☐	Cement Waterproofing	☐
"Newtile" for bath and kitchen	☐	Safe-n-Dry Sheathing Paper	☐

Name.....

Address.....

City..... *State*.....

more ounces of butter, some parmesan cheese, and one can of white truffles with their own juice, allowing to cook until cheese is melted and truffles are cooked but do not cook too long, as the rice may become overdone. (The white truffles may be found in Italian delicatessen stores.)

Monte Bianco di Castagne

(In English, "White Mountain of Chestnuts")

Cook about two pounds of peeled chestnuts with milk, very slowly. After the chestnuts are cooked, drain them of their syrup and allow them to cool. After they have cooled, add from four to five ounces of powdered sugar and about a half pint of good rich heavy cream.

Mash this mixture through a sieve and pour it into a mould. Serve with whipped cream flavored with vanilla and sweetened with powdered sugar.

Vitella Tomato

(Another welcome recipe for preparing tomatoes)

Take about a three-pound roast of veal (meat from the leg preferred) and roast in a pan with about a half pint of olive oil which has been allowed to get very hot before putting the meat in the pan. Roast for a half hour, then add some onions, celery, one small piece of garlic, ten filets of anchovies, two small cans of tuna fish, and three or four bay leaves. Cover with water and allow to boil with cover on casserole from one to one and a half hours. After the above meat and ingredients have cooked thoroughly, place in a dish and allow to cool. Then strain the sauce in which the meat has cooked, through a fine sieve adding some small capers. Pour the sauce back over the meat and allow to stand in refrigerator or cool place for a day if possible so that the veal will get a better and richer flavor.

When ready to serve, slice the meat very fine and garnish the dish with slices of lemon, beets, carrots, anchovies, and olives. Serve with a green salad.

This dish is served very often in Italy during the summer, and makes an ideal cold dish for luncheon.

Filletti di Sogliole Alla Grimaldi

(A popular Italian way of serving filet of sole)

Take some filets of sole and poach them with a little butter, white wine and chopped shallots. Make a sauce with the following recipe: Fry some onions in olive oil and butter and when almost brown add two chopped live lobsters, some cognac, white wine, and flavoring of vegetables and thyme. Then add paprika, salt and pepper, and two cans of tomatoes. Cook the above ingredients for about one hour, then strain. When strained, thicken with flour browned in butter and allow to cook very slowly for about a half hour. Strain again through a double cheesecloth, after which allow to heat again with heavy cream and a little sweet butter.

The filet of sole should be served on top of noodles cooked with butter and parmesan cheese and the above sauce poured over it. Additional sauce should also be served with the sole.

Bisque Alla Crema

(A popular Italian dessert)

½ quart of water
6 ounces of butter
1 ounce of sugar
7 ounces flour
1 teaspoonful vanilla
Pinch of salt

Let the water, butter, and sugar boil. Add the sifted flour and mix it well, letting this cook for about three minutes. Allow it to get cold for about ten minutes, then add three eggs one by one. Pour this mixture into a bag and squeeze it onto a buttered white paper in small doughnut-shaped rings. Fry these rings in good quality olive oil very slowly.

When they are thoroughly fried, sprinkle with powdered sugar and before serving fill the hole in the center of the rings with a cream made from the following recipe:

6 ounces of powdered sugar
4 ounces of flour
Yolks of 7 eggs

Mix with one pint of boiling milk, stirring constantly while it is cooking. Add vanilla after this has cooked and when partly cold, place mixture in muslin bag and squeeze into the hole of the fried rings. Garnish cream with maraschino cherries before serving.

Photograph by H. Armstrong Roberts

Petit Point

—*and how it grew*

Alice Tisdale

J. H. Kammerdiener

WHEN Charles and I, about four years ago, began to talk of building a little house, certain pessimistic friends tried to discourage us.

"It's a nerve-racking experience," they said. "We wouldn't go through it again for anything."

They said, too, that it was necessary to build at least three times before one could achieve a house that wasn't too full of disappointments. They told of dishonest contractors, ignorant workmen, the worry of attending to a thousand details.

All these matters interested us greatly, still they failed to dampen our ardor. So, in spite of the pessimists and their gloom, we just went ahead with our plans and embarked eagerly, if foolhardily, on the Adventure of Homebuilding.

If, after all's done, we seem a bit jubilant over the results of our voyage, please know that we realize luck was with us, all the way.

In the first place, Charles is fortunately very practical. He'd make no move till he saw, clearly, how he would finance the affair. In the second place, he didn't want to be bothered with such details as hearthstones or hardware, painting, or lighting fixtures. All he bespoke was a dependable heating plant and a good shower bath. The rest he left to me. Now picture to yourself whether that really pleased me or not!

I'm not always impractical, myself. Such matters as good plumbing and a convenient kitchen are highly important, to my mind; but *almost* as important, to me, are such things as roof lines and strap hinges, corner cupboards, and gay walls.

A propitious thing for our venture was the discovery of an architect whose practical judgment and efficiency were matched only by his artistic feeling.

Neither were we unlucky in the contractor we finally engaged. True, the first time I appeared upon the scene he remarked to me, not with too much tact, "I hope I am to have but one boss on this job." I assured him his hopes would be fulfilled, and resolved that whatever notions occurred to me would be submitted always to the architect.

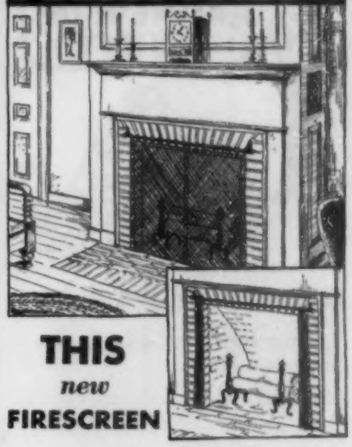
It might be boring to tell of all the interesting people who worked on our house, so I'll mention only a few. There was meek Mr. Johnson, carpenter, whose eyes glanced faint alarm only once, when asked to build shelves *across* a window, for colored bottles.

Dark-haired Tony, who sanded the floors, said several times, "This is a beautiful house"—for which I liked him no less.

Ole Oleson, a bit bald and fat, and but recently arrived in America, sat for days patiently plying the tools he had brought from Sweden, that the right adze marks might adorn the big beams which were to grace the living-room ceiling.

Pleasant young John Conley got

FLEXSCREEN



THIS *new* **FIRESCREEN**

• For complete PROTECTION against sparks—NEW BEAUTY and CONVENIENCE

FLEXSCREEN consists of metallic curtains, flexibly woven to fold gracefully and compactly at each side of the fireplace opening. Drawn together they effectively stop all sparks, yet provide full vision of the fire. Easily affixed to the fireplace, Flexscreen makes a harmonious unit of fireplace and screen. And Flexscreen is as permanent as the masonry.

If your local fireplace fixture dealer does not carry Flexscreen, send for description.

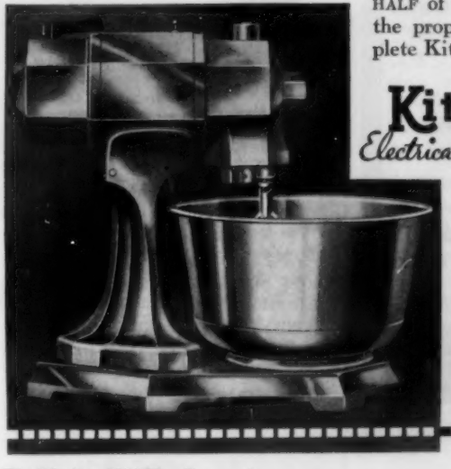
Bennett Fireplace Corporation
Dept. B-17, Norwich, N. Y.

THE *Surprise* KITCHENAID!

NEW, *beautiful, powerful, does everything,* PRICED LOW

IT'S been months—yes, YEARS—in the making, this surprise! To bring a complete electrical food preparer within reach of all was our dream. And that dream has been sensationally realized!

This new Model "R" is strikingly beautiful . . . modern lines . . . bright metal finish . . . and it is truly a KITCHENAID through and through. It is powerful and skillful, to relieve you of the WHOLE burden of food preparation. It is a genuine KitchenAid capable of all the tasks, both light and heavy—too rugged and durable to need pampering or coaxing—which sells for LESS THAN HALF of what has been considered the proper price for such a complete KitchenAid Food Preparer.



KitchenAid
Electrical Food Preparer for the Home

takes small space in your kitchen and relieves you forever of the drudging part of getting meals. Only after using a genuine KitchenAid can you fully realize the miracles of speed and skill it performs. Send coupon for valuable free buying guide HOW TO CHOOSE A FOOD MIXER and more information on new Model "R".

The KitchenAid Mfg., Co.
Dept. AH-1., Troy, O.

Without obligation, send me free, "How to Choose a Food Mixer" and information on new low-priced KITCHEN AID.

Name .....

Street .....

City & State .....

Easy to Make Quick Repairs with New Wood in Cans

Now anybody can do an expert, permanent job of repairing quickly —if you have a

broken chair	**cracks**
loose casters	**screw holes**
holes in wood	**loose drawer**
ugly nicks	**pulls**

—with this canned wood that handles like soft putty and quickly hardens into wood—like natural wood. You can paint it, carve it, —drive nails and screws into it. It's wonderful. Paint, hardware stores sell PLASTIC WOOD for 25c a tube, 35c a can.

PLASTIC WOOD

STUDY INTERIOR DECORATION AT HOME

FOUR MONTHS PRACTICAL TRAINING COURSE

Authoritative training in selecting and assembling period and modern furniture, color schemes, draperies, lamp shades, wall treatments, etc. Faculty of leading decorators. Personal assistance throughout. Cultural or Professional Courses.

Home Study Course

starts at once · Send for Catalog 12S

Resident Day Classes

start Oct. 3rd · Send for Catalog 12R

NEW YORK SCHOOL OF INTERIOR DECORATION

578 Madison Avenue, New York City

Be sure the clothes you take away are marked with CASH'S WOVEN NAMES

At school or traveling, clothes must be marked—and for generations CASH'S Woven Names have proved best for marking them. Easily attached with thread or Cash's NO-SO Cement. Order NOW from your dealer or us.

TRIAL OFFER: *Send 15c for 1 dozen of your own first name and sample tube of NO-SO Cement.*

CASH'S 104 Chestnut St., So. Norwalk, Conn., or 8223 So. Gramercy Place, Los Angeles, Cal.

CASH'S NAMES 3 doz $1.00 · 6 doz $2. · 9 · 25¢ · 12 · 3 · NO-SO Cement 25¢ a tube

so interested in finding the right old lanterns and pewter sconces to light our rooms, that on two or three occasions he left his shop and helped me hunt in many an out-of-the-way place.

Passing over the whistling painter who patiently mixed and mixed to find gay tints for kitchen and bathrooms—and the plasterer who exclaimed, at first, about putting straw in the sunroom plaster —passing, too, the genial German who poured concrete to form cellar walls—I mention last one of the most engaging workmen of all: James Crisp, Englishman and stone-mason, whose chats with me in no way interfered with the making of our excellent chimney, and the artistic placing of big, split field stones around the fireplace and on the hearth.

And so it went, peacefully and happily, till three months and a week were gone. Then painters gathered up their brushes and workmen their tools, and we were left alone to bide with the results of their labor.

Four years we've had since then to adjust ourselves and the furniture to our six rooms. We must admit we like our house. There's practically no change we'd make in it.

It sits serenely on the top of a green slope, with many tall trees to shade it and bend protectingly over it. Behind us and down the hill is a broad marsh, full of cattails and red-winged blackbirds. Winter brings us white expanses to look out upon, with smoke curling up our chimney; summer offers flowers of every hue and an outdoor retreat sufficiently removed from the noise of traffic. Autumn colors make a festival in our small wood, celebrating another year of our occupancy of "Petit Point."

For that is what we call our home. The name is lettered on a small sign which swings from a front corner of the house, with an enameled iron blue jay perched at the top.

On a tall linden tree near the road hangs an iron lantern wrought by a friend. At night it lights the way of those who come down the country road and up the winding flagstone path to Petit Point. And make no mistake, many there are who come, and come again, bringing others to see what they term "such a success." Scarcely a week goes by, even yet, without its phoned query: "Do you mind if I bring out the Averys and the Hoyts? They'd adore seeing the house."

Who could blame us for enjoying such flattery? The housework is so easy to do, with electrical equipment and oil burner.

In spite of ourselves, we have developed more or less of a patter. We start with the enameled iron woodpecker (wrought by John Held, Jr.) perched on the front door as a knocker; we draw attention to the whittled hat-pegs, on the pine wall of the little entry. At the rear door we join in the visitors' laugh of amusement over the old churn, wooden shoes, and peasant broom from Germany, all of which stand near by.

The gaudy kitchen, with primrose walls, larkspur-blue woodwork, and Indian-red saucepans; its red wooden ceiling, and its painted Seth Thomas clock ticking staidly on the little shelf—always calls forth gay exclamations. The Chinese burlap curtains of henna color at the sun-

In the living room our visitors admire the harmony of the pine walls, chintz curtains, and rows of color books on open shelves

The "chimney room" has pine walls and peaked ceiling, a tester bed, and amusing black cat hinges on a pointed closet door—a feature which does not show in the picture

room windows invariably receive notice, as does the hooked stair runner, with a different picture on each step and riser.

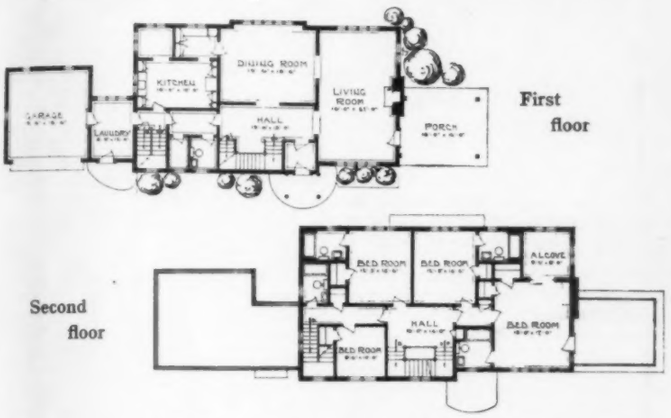
Loud ohs and ahs accompany each pilgrimage to the upstairs "Chimney room," which has walls and peaked ceiling of pine, diamond-paned windows, a tester bed.

Then at length back to the living room for the end of the tour where visitors sit in our Salem rocker and in our low wing chair, or else on the couch facing the fireplace. The practical-minded note the economy of the inside chimney and the fact that the room will never need painting or papering. Those not quite so practical admire especially the harmony of the pine walls, the chintz curtains, and the books which are so becoming to the open shelves.

That pleases Charles and me, of course. Why shouldn't it? What we treasure ourselves, we like to have others admire, don't we? The pine walls, the simple furniture, the grandfather clock ticking away as calmly and comfortably as though it had always stood just there, by the window—it all means, to us at least, peace, quiet, rest, *home*.

An air conditioned house
at A Century of Progress

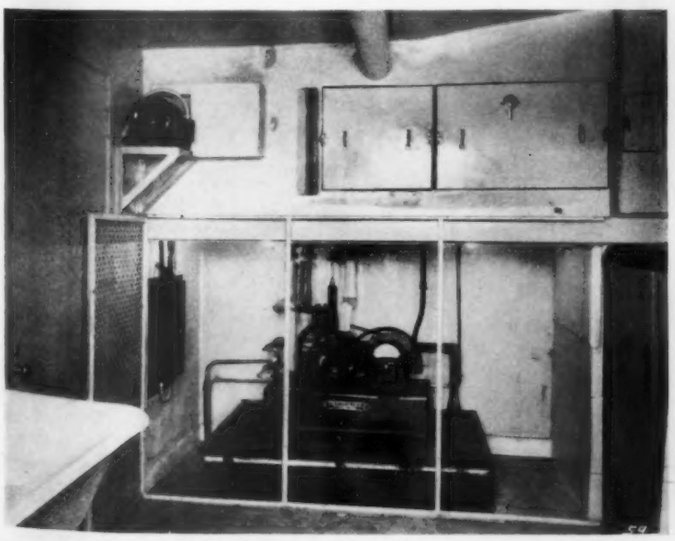
Above is shown the Frigidaire air conditioned house at A Century of Progress in Chicago, located in the General Motors' Garden



THE opening of the Frigidaire air conditioned house at A Century of Progress is one of the interesting events this second year of the Fair. It has been designed to answer the need of the average American family, "not the family with money for all the luxuries it desires, but the family that wishes all the comfort and pleasant living accommodations possible within a normal income."

The air conditioning system installed in the house cools the air when it is too warm, dehumidifies it when too moist, cleans it of pollen, dust and odors, warms it when it is too cool, humidifies it when too dry, and circulates it at all times so that it is fresh and properly conditioned.

The house is the work of a group of scientists headed by Charles F. Kettering, director of General Motors research activities, and Thomas Midgley, Jr., chemist. Howard Germann was the architect.



This is the mechanism that produces weather as you like it. Here is shown the central plant which pours cooled, dehumidified, and cleaned air through the duct system. The compressor is below, the coil and fan chamber above

← **8 A.M.** *Painters start*

12 Noon → *My, what a change!*

← **5 P.M.** *Pictures up— all settled again!*

that's Wallhide
One-day Painting

NO more topsy-turvy days of painting disorder! 8 hours after starting with Wallhide, your room is back in perfect order! Even when two coats are applied you hang your pictures the same day!

Women and men everywhere are enthusiastic over Wallhide results. The Vitolized Oil in Wallhide keeps the paint alive and elastic indefinitely. Doesn't chip, crack or peel. And because one coat is usually sufficient, Wallhide often *saves* money! Your dealer will gladly show you the 15 petal-like colors. See the "flat" satin finish and the semi-gloss. Both are washable.

To bring One-day Painting to furniture and woodwork ask for Waterspar Quick-drying Enamel. The 18 rich colors harmonize perfectly with Wallhide. Mail coupon today for free color guides.

HOME LOAN NOTICE

In modernizing your home through Federal Government loans or through loan agencies created by the Government, it is essential to use first quality paints that will be approved by the Home Owners Loan Corporation or the National Housing Administration. Play safe --by specifying Wallhide, Waterspar, Sun-Proof and other famous Pittsburgh Paints.

FREE: Interior Decorators Sliding Color Rule

With this unique sliding rule you can combine colors artistically—actually arrange scores of color combinations to guide you in making your rooms and furnishings more attractive.

ALSO FREE: New, beautifully illustrated booklet, *"How to Work Wonders with Color in Your Home."* Gives new decorating suggestions by Elizabeth Parker, famous New York interior decorator. Simply mail this coupon to: Pittsburgh Plate Glass Co., Paint and Varnish Div., Dept. 99, Milwaukee, Wisconsin.

*Name*_____

*Address*_____

*City*_____ *State*_____

© P. P. G. Co., 1934

PITTSBURGH
PLATE GLASS COMPANY
Paint and Varnish Div., Milwaukee, Wis.

Polished Plate Glass, Duplate Safety Glass, Pennvernon Window Glass, Tapestry Glass, Mirrors, Ornamental Glass, Carrara Structural Glass, Cement, Calcium Chloride, Soda Ash, Caustic Soda, Fertilizer, Red Wing Linseed Oil, Corona Insecticides. Dry Colors, Sundries, Gold Stripe Brushes, Interior and Exterior Paints and Varnishes.

Burpee's Bulbs
For Fall Planting

Guaranteed bulbs of famous Burpee quality—the best that grow. Better bulbs cannot be bought at any price. Order now for delivery at proper time for planting this Fall.

Special $1.00 Offers

DARWIN TULIPS
18 for $1.00. All Colors in a gorgeous mixture.

COTTAGE TULIPS
18 for $1.00. Splendid mixture of delicate colors.

BREEDER TULIPS
18 for $1.00. Unusual artistic shades. All colors mixed.

CHOICE DAFFODILS
22 for $1.00.
Choicest Trumpet varieties in a grand mixture.

SELECT HYACINTHS
10 for $1.00. Showy, sweet-scented flowers. Mixed colors.

GIANT CROCUS
28 for 1.00. One of the earliest Spring flowers.

Any 3 offers or three of any one offer for $2.75; all 6 or any combination of the six offers for only $5.00.

Special Collections Separate Colors Giant Tulips

Finest named varieties, Burpee's selection, each bagged and labeled separately.

30 Giant Darwin Tulips—6 each of 5 colors—pink, orange, scarlet, violet, lavender $2.00

30 Giant Breeder Tulips—6 each of 5 colors—apricot, golden brown, orange, purple, red . . . $2.00

24 Parrot Tulips—6 each of 4 varieties including the famous Fantasy $2.00

Any three of the above $2.00 collections or three of any one collection, for only $5.00.

Special Collections of Giant Daffodils

Six lovely large Trumpet varieties—**Golden Spur**, deep yellow; **King Alfred**, giant yellow; **Mad. de Graaff**, popular white; **Mrs. E. H. Krelage**, giant ivory-white; **Norbert Smith**, light yellow and deep primrose bicolor; **Spring Glory**, white and chrome-yellow bicolor.

12 bulbs—2 each of these six varieties, for only $2.10

36 bulbs—6 each of these six varieties, for only $5.75

Each variety bagged and labeled separately.

Special Collections of Giant Hyacinths

Five Popular Giant Flowered varieties, each bagged and labeled separately—**Enchantress** (light blue), **King of the Blues** (dark blue), **Lady Derby** (rose-pink), **La Victoire** (scarlet-red), and **L'Innocence** (white).

5 Bulbs (1 of each variety) for only $1.00.

10 Bulbs (2 of each variety) for only $1.85.

15 Bulbs (3 of each variety) for only $2.60.

All Burpee Bulbs are guaranteed to grow and are sent Postpaid.

Burpee's Bulb Book Free

The most helpful guide to Fall planting. Tells all about Burpee's Guaranteed Tulips, Daffodils, Hyacinths, Crocus, Lilies, Iris, and other bulbs for Fall planting. Also Bulbs for winter flowering in the house.

Write today for your free copy.

W. Atlee Burpee Co.
565 Burpee Bldg. Philadelphia

Garden facts and fancies

Leonard Barron

It's Peony-planting time now! Not that that's all you can plant in September, but this month is the really critical time for Peonies. The late summer-early fall planting season is perhaps the most opportune time of the year for most herbaceous plants, deciduous shrubs and tress, etc., before the full fall season for bulbs arrives.

To make a selection from the multitude of varieties may be trying but it must be done. First of all I think the guide to follow is your own fancy. Plant what you like best *within reason*. Then think of any special purpose as to season of bloom, color, balance, use for cutting, and so on. In some cases there are guides that may be followed, particularly when display is the objective. At the flower shows you saw varieties that caught your fancy, and you made notes. Now is the time to turn them to practical use. Not that the kinds that win places on the show tables are necessarily the only ones you ought to grow. But by and large the consensus of experience of experts finds expression on the show tables and for *show* purposes you have a real guide. Take for example Peonies. The varieties that win awards for the exhibitor will also win for you in display effect.

Peonies That Win Prizes

Edward Auten, Jr.

The 1934 National Peony Show held at St. Paul, again demonstrated that the growing of fine Peonies presents no difficulties which cannot be overcome as easily by the amateur as by the professional. Watering during a dry spell at whatever season of the year it may occur, and letting plants stand without division for four or more years being two of the most important needs, the home plot gardener and even the backyard amateur has a real advantage over the professional with his large fields and the economic necessity of dividing his plants at least every third year.

The best bloom in the show winning the Farr Medal was a bloom of Hansina Brand by Mrs. A. S. Gowen of St. Paul. It was selected from her silver medal winning entry in the advanced amateur class. This was the second successive year that Hansina Brand has won this coveted honor, and it now has a chance to rival the splendid record of Solange, with at least three consecutive wins to its credit.

The James Boyd Medal for the most outstanding exhibit also went to an amateur, Judge C. W. Bunn, his private table showing magnificent blooms of forty-five varieties arranged from white at one end through the pinks to the reds at the other end.

After a year of normal weather blooms from the region about the Twin Cities can hold their own with those from any other place, but this year drought and heat had been as destructive as it was farther south, and northern Minnesota edged in with some impressive victories. In the class for 100 varieties, the Gold Medal (only gold plated in this era of the New Deal) was won by the Brainerd Nursery, which also took first in the next most important class, three blooms each of twenty varieties, in the ten bloom light pink with Reine Hortense, the ten bloom dark pink with most superb Souv. de Louis Bigot, and second in dark reds with Mary Brand. In the latter, fine blooms of old Officinalis Rubra from Duluth took first, a most unusual feat for this still indispensable kind.

Solange won two firsts, but could not hold the spotlight against last year's Gold Medal winner, Mrs. J. V. Edlund, which latter seems to be just about absolute perfection in a white Double Peony. Grown without fertilizer, the blooms are a pure white, but one bloom from a plant which had had an application of hardwood ashes was a beautiful soft pink. This ability of hardwood ashes to heighten the color of a bloom has been observed before, and probably comes from its potash content. Its effect on the black-red Mons. Martin Cahuzac is very pronounced.

The American Home Achievement Medal for the best new seedling was awarded to Col. J. C. Nicholls of Ithaca, N. Y., for a white Double variety named Harry F. Little in honor of one of the most efficient and best beloved judges of a good Peony in the United States. Col. Nicholls has done some very careful breeding of Irises, but wins this coveted honor in Peonies with blooms from a plant raised from seed picked at random. This was also given the Gold Medal of the American Peony Society, being the fourth white Double so honored. No new pink or red Double and no new Single or Jap has ever received this award. Mr. A. B. Franklin added to past laurels by winning a Silver Medal on his light red Double, Diadem, a fine large bloom, and four Honorable Mentions on new pink Doubles, two of them named Eleanor Roosevelt and Franklin's Pride.

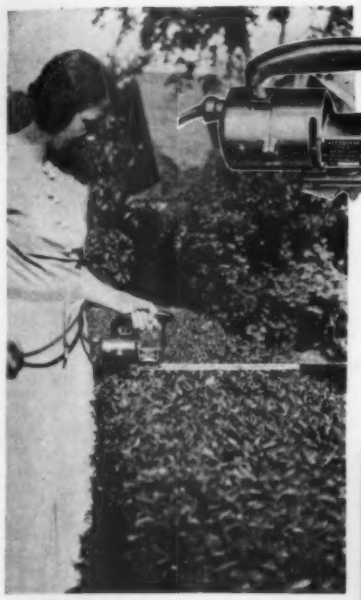
Minnesotans seem to prefer their Peonies double and large. One could have put all the Single and Jap blooms in the show in an ordinary water bucket without crowding. As one living farther south where hot weather often spoils the late full Double kinds, and where we for both practical and esthetic purposes raise also the Singles and Japs, I cannot help feeling that those who grow only the large Doubles are missing many of the joys of the Peony. These other types with their more graceful forms and carriage, and with the contrasting yellow centers of the Singles, are surely among the most beautiful and charming of all flowers. New introductions of Single and Japs during recent years set a standard for form, substance and durability of color fully as high as these really enormous Doubles.

Fine blooms of the following Double varieties were shown; in whites, Le Cygne, Mrs. J. V. Edlund, Mrs. Harriet Gentry, Mrs. Frank Beach, La Lorraine, Kelway's Glorious; in pinks, Walter Faxon, Souv. de Louis Bigot, Milton Hill, Blanche King, Myrtle Gentry, Hansina Brand, Reine Hortense, and Mons. Jules Elie; in reds, Matilda Lewis, Philippe Rivoire, Mary Brand, Cherry Hill, Officinalis Rubra, and Daniel Boone, the latter holding its color exceptionally well.

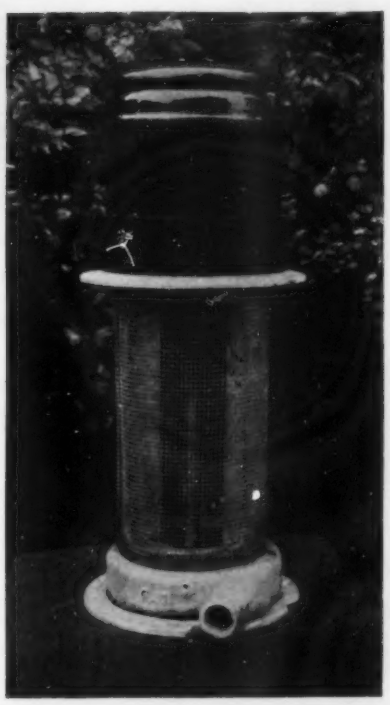
This Double white Peony, Harry F. Little, won for its originator, Col. J. C. Nicholls, of Ithaca, New York, the American Home Achievement Medal as the best new seedling at the St. Paul show last June

OF INTEREST TO YOU?

Right and below: The chores of trimming hedges and trimming the grass edgings of the lawn and such-like light things often don't get done simply because they are just too bothersome, but here are specially designed tools, electrically operated. The Hedgshear has a long blade that acts on the principle of the regular mower and is easily operated in any direction. Cuts branches up to the thickness of a lead pencil



Below: This little motor-driven pump is designed for use in rock gardens for maintaining a constant flow, using the same water over again. The centrifugal pump delivers lots of water at low pressure



The picnic in the early fall more than any other time calls for hot food. The portable stove below, made by the Mazil Mfg. Co., is useful for this purpose as it folds up compactly for carrying. It burns either charcoal or wood and roasts wieners and grills steaks to a turn

It's Time for Fall Planting

DREER'S AUTUMN CATALOG

Each year flower lovers everywhere throughout the country look forward expectantly to the publication of Dreer's Autumn Catalog as their guide for fall planting.

Your copy is now ready —*absolutely free.* Its 80 pages are literally crammed full of inspiration and information on Bulbs, Plants, Seeds and Garden Requisites—and all of that uniformly high quality which has made the name Dreer pre-eminent for almost 100 years.

Write for your copy today.

Lovely Grape Hyacinths

Early Birds in the Rock Garden

Plant these NOW for color and fragrance in your rock garden next Spring.

Grape Hyacinths *(Armeniacum).* Fragrant cobalt blue. **60c per dozen; $4.00 per 100.**

White Grape Hyacinths. Lovely little white bells. **60c per dozen; $4.00 per 100.**

Sweet-scented Jonquils. Rich buttercup yellow. **$1.00 per dozen; $7.00 per 100.**

Glory of the Snow *(Chionodoxa Luciliae)* Sky-blue with white center. **35c per dozen; $2.25 per 100.**

Scilla sibirica *(Siberian Squill)* Rich blue. **60c per dozen; $4.00 per 100.**

Snowdrops. Blooms in the Snow **50c per dozen; $3.50 per 100**

36 Bulbs (6 each of the 6 sorts) $1.60
72 Bulbs (12 each of the 6 sorts) 3.00
150 Bulbs (25 each of the 6 sorts) 5.50
300 Bulbs (50 each of the 6 sorts) 10.50
All these bulbs sent postpaid.

HENRY A. DREER
41 Dreer Building 1306 Spring Garden St.
PHILADELPHIA, PA.

Here's Ready Help for
Belated BULB *Buyers*

Reg. U. S. Pat. Off.

200 *New* Daffodils
Lovely things every one of them. Some few are startling in their difference. 36 illustrated in natural colors.

75 *New* Darwins
Many of them bloom earlier and stay longer than the Darwins you know. An amazing range of colors. Known as the Ideal Darwins.

***Unknown* Hyacinths**
You'll find them a revelation. Almost they seem of another world so spiritually lovely are they.

***Wild* Tulips**
Here's a real find for your rock garden. Many rare and little-known species.

FOR you who for one reason and another have put off your bulb buying, here is good news. Usually we purchase from Holland only enough of the new and rare bulbs to cover the advance orders. But this year, anticipating that many of you might defer ordering until later than usual, we have imported an additional lot. Even so, some are so rare or have been so in demand that the quantity is limited. That means you can no longer put off if you want these finer things. Let us say right here that the prices on none of them have been "jacked up." They are yours at reasonable prices. All of them, plus a particularly extensive collection of all the desirable standbys, are all included in our bulb catalog. Many of them shown in actual size bloom and true colors.
Send for it. It's free!

Wayside Gardens
12 Mentor Avenue, Mentor, Ohio
Owners: Elmer H. Schultz and J. J. Grullemans
AMERICA'S FINEST PLANTS AND BULBS

Dr. A. B. Stout's

NEW HEMEROCALLIS

A new race of Day Lilies rivaling the beauty and fragrance of bulb lilies, may be considered as the hardiest of our garden plants. More than a score of these marvelous creations, which bloom from early May to mid-August, give rare beauty and rich coloring to the garden. These new introductions, which are modestly priced, are illustrated and fully described in

Farr's
Hardy Plant Specialties

which also presents Tree Peonies, Hybrid Lilacs, Irises, Peonies, and Holland bulbs for fall planting. A copy of this booklet will be mailed on request.

FARR NURSERY CO.
Box 104 Weiser Park, Pa.

Flowering Trees
350 acres of them
Japanese Flowering Cherries
in 50 beautiful varieties as low as *$2.00 a tree*
Rare Japanese Wistaria
NAGA NODA, purple flower clusters 4 feet long, one year, *$2.00* larger, *$5.00*
And 20 other varieties
Write for free copy of "Flowering Trees of the Orient"
A. E. WOHLERT
924 Montgomery Ave. Narberth, Pa.

For $1 to get acquainted **VICKS FINEST BULBS**
Special Offers—to plant this fall, for glorious blooms in early spring. Postpaid.
18 Giant Darwin Tulips, all col. $1
10 Fragrant Hyacinths, " " $1
22 Trumpet Daffodils, assorted $1
33 New Giant Crocus, all colors $1
Any 3 $1 lots for $2.75; any 6 for $5
We'll send 12 Crocus Bulbs free with every $1 worth you order. Write for Vicks Bulb Book. FREE
BUY NOW and SAVE
JAMES VICK, 402 Vick Bldg., Rochester, N. Y.

BRAND'S PRIZE WINNING peonies
World's Fair Sensations!

BRAND'S peonies scored *first* at the National Peony Show, Des Moines (in 1932) . . . *first* at A Century of Progress, Chicago (in 1933) . . . *first* at the National Peony Show, St. Paul (in 1934). Year after year, BRAND consistently excels. Brand's "Prairie Afire" captured the Boyd Memorial Gold Medal at Des Moines . . . "Hansina Brand" prevailed at Chicago and again at St. Paul (Best Flower in 2 Shows!) Five first awards at the National Show; Gold Medal and six first awards at the World's Fair.

BRAND'S NEW FALL CATALOG includes over 200 gorgeous varieties . . . the triumph of 67 years' intensive peony culture . . . sensations of a century. World's largest collection of new French *own-root lilacs*, iris, delphinium, etc. To plant prize-winning stock this fall, write TODAY for Brand's new catalog.

BRAND PEONY FARMS, Inc.
132 E. Division Street Faribault, Minn.

The Yucca for the garden

E. Bade

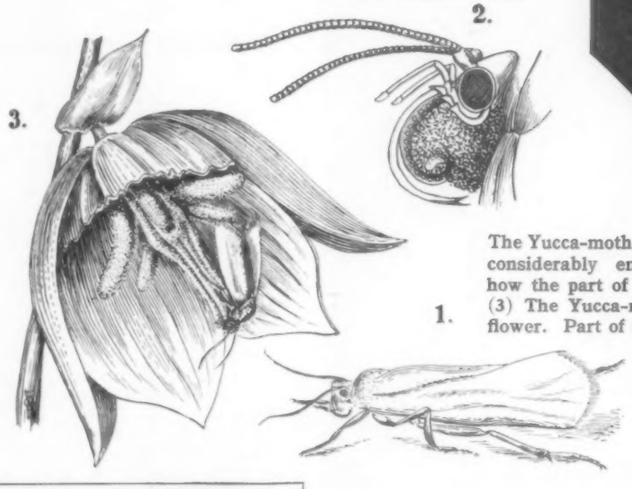
THERE are several Yucca when they are brought into the garden answering to the general term of Spanish bayonet and its leaves surely justify the name. Essentially a plant of dry forests and savannas of the more arid parts of Central America, it is also a useful plant for certain purposes in the gardens of the North. It is surprisingly hardy. It is useful as an accent plant in the garden—in the background of the rockery, perhaps, or as a gateway or entrance from the highway it seems to fit adequately because it stands dust and drought. Apart from that, its flowers, in early summer, carried on 4 or 5 ft. high stalks, are quite impressive. Some of the native forms attain large dimensions for instance, Y. elephantipes with its large fringed stem and a trunk of many feet in circumference, but for ordinary garden use some of the other species seem better adapted.

Several of the species endure quite severe frosts and these are most generally met in gardens, glauca, filamentosa, flaccida, baccata, recurvifolia, gloriosa, which flower in the order as listed—the last named sometimes blossoming

Giant Yucca elephantipes has a foreign look in the average garden. Native of Mexico

As ordinarily seen in the garden, Yucca gloriosa (above). Native from South Carolina to Florida. Has glaucous green leaves and reddish flowers

Yucca flaccida. Recurving, looks weak or flaccid, but a good garden plant with but few threads on the leaf margins



The Yucca-moth association. (1) The moth itself considerably enlarged. (2) Above, showing how the part of pollen is collected on its head. (3) The Yucca-moth at work fertilizing the flower. Part of the perianth has been cut away

in the fall, with the earliest one coming in June. The most common one in gardens, also called Adam's needle, is Y. flaccida. This persists for years, sending up its tall panicle of white flowers in early summer.

These plants are very useful for tubs or where subtropical effect is desired but it is a formal plant, very definitely so. None of the Yucca is particular about its soil but, naturally, it will thrive most luxuriantly if the soil is fertile with plenty of leaf mold and is well drained. The hot sand is quite to its liking, but it prefers to grow in its own way and avoid disturbance of the roots or cultivating near enough to cut them. The plant doesn't like much moisture during the colder part of the year, which again makes it well adapted to well-drained sandy soils. If abundant moisture is present the stem rots. In summertime give it plenty of water and, of course, full exposure to sun.

The flowers themselves have an intrinsic beauty, and while Filamentosa can be depended upon to flower annually, the others will flower from time to time and develop a number of offsets. Apart from its place as a garden flower it has an interesting insect association. Seeds are seldom developed because fertility is dependent upon the presence of just one little moth. If this moth of the family of Pronuba isn't present fertilization doesn't take place. At the same time, the moth depends

upon the presence of the Yucca as the moth uses the plant as a host for its existence. When the flower opens the moth enters and collects the pollen which is formed into a ball and is carried to another Yucca flower. The eggs are introduced right into the pistil of the flower, one egg in each chamber of the ovary. After the moth lays the egg, a part of the pollen is placed upon the stigma just sufficient to complete fertilization of the flower. Some of the ovarioles developed into seeds which go closest to the moth egg remain quite stunted. The young caterpillar starts feeding upon the developed seeds. In spite of this, the plant produces plenty of fertile seeds to insure propagation.

There is a giant Yucca found in southern California named Y. aborescens, attaining a height of 15 to 20 ft. which has a very weird and picturesque appearance. This is the Joshua tree which some botanists say the Yucca is not closely related to, but you have to go to California to see it.

Of the cultivated species, Filamentosa has nearly white flowers and has curly threads over the margins of the leaves. Flaccida differs, having more flaccid recurving leaves and more slender threads. Radiosa has gray-green foliage with very narrow white margins, Gloriosa is the most commonly grown—and there are also variations of it. The leaves are wide, stiff, smooth, and nearly flat and perhaps with a few threads. The flowers usually have a slightly reddish tinge, too.

Certainly, these plants offer a very good means of getting a subtropical or even desert effect into the garden feature and might well be associated with Cactus and Euphobias to carry out the illusion.

Arranging flowers is her business

[*Continued from page 216*]

Ordinary Shasta Daisies and Marguerites are cleverly manipulated to reveal a sparkling radiance. Geraniums, having suffered ignominy, are used in masses to emphasize their splendid rounded, earthy quality. The crêpe-like texture of the Matilija Poppy is enhanced by its combination with the waxiness of the Tiger Lily.

Miss Cronenwett selects a striped pottery pitcher with matching mugs for a little Spanish atmosphere. Flaming Cannas are carefully massed with Geraniums, those in the mugs repeating the same dynamic direction as those in the pitcher. She calls it "a stunt." In a French room she places a tight little bouquet of flowers, selected in close harmony to give an even color tone which will not interfere with the Dresden decorations of the compote which is container. An aura of Gypsophila adds to its dainty fragility. In a modern room she fills a white vase with white flowers. White Roses form a taller mass, white Canterbury-bells peep over the edge in a formal row making a border pattern and tiny white flowers are the accents. Subtle, restrained, and original, it expresses the best in modern art. Another modern arrangement is inspired by a green-blue porcelain rooster placed in the center of a violet-blue bowl. A single row of magenta Petunias circling the edge of the bowl, a rhythmic arrangement of grasses behind the rooster, and the result is dramatic.

Lights are used to emphasize by shadow the beauty of a broad, cleanly cut leaf in close harmony with its background or to repeat the line of some feathery grass, for lending mystery or a phantom quality. A favorite figurine which expresses an illusive mood is placed with flowers for which it apparently has an affinity. A piece of Wisteria or Grape vine in its natural curves or spirals achieves a whimsical touch.

Humor enters in the form of an amusingly decorative china animal, placed by another arrangement of flowers, this one in the "play spirit." Kitchen utensils are pressed into service for humor or adaptability, but only if decorative. Copper kettles, elaborate gelatin moulds, bean pots, jugs, and other pieces stimulate the imagination with their possibilities and assume new identity with the right flowers. Miss Cronenwett uses a ring mould on a garden umbrella-table, since the center will make way for the umbrella stick, then flowers are massed to disguise the receptacle.

She suggests "flower cocktails" as a stimulating presentation of corsages at women's afternoon parties. Though not of beverage consistency, individual corsages served like cocktails, each in its cocktail glass on a tray, are refreshing at least.

Miss Cronenwett's classes are primarily made up of women who are taking up the study as an avocation, as one of the pleasures of homemaking. One class member has found a vocation, for she now holds a position in a Los Angeles office building, arranging flowers for the tenants who are doctors and lawyers. This suggests similar possibilities in other office buildings. One gifted in this art would be an asset to any hotel, hospital, or church. Two enthusiasts in northern California make a vocation of arranging bridal bouquets and decorating with flowers for weddings. Flower-arrangement judging is fast becoming a vocation.

TULIPS THAT WILL *DELIGHT YOU!*

So will our Hyacinths, Crocus, and the many unique bulbs for Rockgardens, all of which we grow for you in Holland.

Zandbergen Bulbs

are top-notchers in every respect. Our Long Island-grown Daffodils are of surpassing quality. Our one aim is to deliver

"Bulbs in a Class all their Own"

All are reasonably priced and guaranteed to bloom "true to name." Please write today for a free copy of our free catalog called

"Greetings from Tulipdom"

Pronounced by experts "the most truthful and instructive bulb catalog ever written." Yours for the asking.

Zandbergen Bros. "Tulipdom"

Oyster Bay, Long Island, N. Y.
Nurseries at Valkenburg, Holland

FREE

Luetta Pfeiffer Peony

A beautiful large, fragrant landscape variety, will be given free with all Peony orders this fall. Complete details and actual color of this Peony, as well as dozens of bargains in Tulips, Peonies, Irises, Narcissus, Lilies, etc., in our new fall catalog. Send for your free copy today.

THE PFEIFFER NURSERY, Dept. H-2
WINONA, MINN.

Learn to be a **LANDSCAPE ARCHITECT** *at home—by mail*

Easy to learn; big fees for trained men and women, up to $100 a week. Healthful outdoor work. Write for free booklet of opportunities and details today. AMERICAN LANDSCAPE SCHOOL, 807 Plymouth Bldg., Des Moines, Ia. BOOKLET FREE

MONEY in **Mushrooms**

A Splendid Crop For Extra Money

Grow Mushrooms in your cellar or shed. Make up to $25 a week or more. Famous White Queen brand. Big demand. We tell you how. Illustrated book free. Start NOW—write today!

AMERICAN MUSHROOM INDUSTRIES, Ltd.
Dept., 691, Toronto, Ont.

THIS BOOK FREE — GROW Mushrooms THEY PAY

Rock Gardens

The Gardeners' Chronicle, America's finest garden monthly, is the official organ of the American Rock Garden Society. Read it every month for practical, reliable information in all branches of gardening. Sold by mail, only. 25c a copy, $2.00 per year.

GARDENERS' CHRONICLE
522-A Fifth Avenue — New York City

IMPERIAL DELPHINIUMS
America's Wonder Strain

Gigantic stalks (8 ft.); immense double blooms (2½-3½ ins.); 80 mystic colors. Tenth commercial year. Never defeated in competition. Splendid 2-year blooming plants at 40c each or $3. per doz.; 25 for $4.50; 50 for $8.; 100 for $12. 1934 seedlings (3 to 6 ins.) garden run at $5. per 100. A wonderful bed. All mixed colors. Seeds from all varieties, $1 pkt. Seed from 6 best plants in America $2. pkt. (600 seeds.) Folder free or with 15 seeds of our double white for 20c. All goods guaranteed.

E. E. Healey, Exclusive Grower, Puyallup, Wash.

ACTUALLY *Kills* FLEAS instead of stupefying them

SOLD on a money-back guarantee to kill all the fleas or lice on your dog or cat. Also "flea-proofs" your pet so that other fleas and lice keep off for days. Pulvex twice a month and your pet will never be bothered by these pests. Harmless; non-irritating; odorless. At pet shops and drug stores, 50c.

GIVEN —a copy of "10 Tricks to Teach Your Dog" with every can of Pulvex

PULVEX
KILLS THEM OFF . . . AND KEEPS THEM OFF

The* GLORY *of* SPRINGTIME *is Yours!

—From March to July a bright procession of beauty—if you plant these famous collections this Autumn.

100 DARWIN TULIPS **$4.95**
(A $7.00 value)

Choicest, first-size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field-grown mixture usually sold.

50 bulbs for $2.50

200 HERALDS OF SPRING **$5.50**

25 each of Snowdrops, Glory of the Snow (blue), Heavenly Blue Grape Hyacintha, Blue Squills (Scilla Sibirica), Bluebells (Scilla Campanulata), White Bluebells, Wood Hyacinths (Scilla Nutans), Winter Aconites.

50 MADONNA LILIES **$15.00**

28-30 ctm. Bulbs—An investment in happiness for years to come—Really a marvelous value!

$4.00 per dozen

SPECIAL
ALL THREE ABOVE COLLECTIONS— a $25.45 value **$20.00**

Schling's Bulbs

MAX SCHLING SEEDSMEN, Inc.
Madison Ave. at 58th St. New York City

SHUMWAY'S
"GLORIOUS" DUTCH BULBS
FOR FALL PLANTING
DIRECT FROM HOLLAND

I want every reader of this magazine to try my NEW GIANT ADONIS LILY TULIP this fall. Latest introduction. Vivid Rosy Red on tall 26 inch stem. This delightful novelty is illustrated full size in natural color on front cover of my FREE Fall Catalog.

½ doz. Top Size Bulbs postpaid - - - - only **48c**
Dozen postpaid for 85¢
Send remittance today for this great novelty

Don't order any Bulbs, until you get my new Catalog. I think it is the most beautiful Fall Bulb book published in America. Everything in natural colors. *Lowest Prices for Quality* Bulbs. Write for FREE Catalog.

R. H. SHUMWAY SEEDSMAN
Box 67, Rockford, Ill. - - Established 1870

FALL IS THE BEST TIME TO PLANT
Scott's Creeping Bent

Authorities agree that fall is the most favorable time for planting. It means deeper and firmer roots, little competition with weeds—grass stools out and forms thicker sod. But be sure to plant SCOTT'S CREEPING BENT, like C.B. Raymond, Smyrna, Delaware, who writes, "We are having wonderful results with your CREEPING BENT"—or Wm. J. Dove, New Hyde Park, N. Y. who says, "Your CREEPING BENT is wonderful. It is just as thick as a carpet." Just try it like thousands of others have done—sow SCOTT'S CREEPING BENT this fall . . . you will be more than pleased with the results. Write for a copy of our Free Booklet, entitled "BENT LAWNS"

free!

O. M. SCOTT and SONS CO.
3474 Main Street — Marysville, Ohio

Special! 12 Bulbs (25¢ Value) 10¢

Burpee's Lovely CROCUS

All best colors in mixture. 12 guaranteed bulbs for 10c; 125 for $1.00. Sent postpaid. Burpee's Bulb Book Free. Best guide to Fall planting.

W. Atlee Burpee Co., 100 Burpee Bldg., Philadelphia

Your Garden ... or Your Neighbor's?

YOUR garden represents an investment of time, effort and money. To have the full benefit of its beauty—KEEP IT YOURS—by installing a Stewart Chain Link Wire Fence—not costly—but a positive protection against the trample of children's playful feet and the annoyance of neighbors' stray pets. Send 10¢ in stamps or coin for illustrated Fence booklet.

Stewart FENCES

The Stewart Iron Works Co., Inc.
201 Stewart Block
Cincinnati Ohio

2 STAR ROSES $1

To prove that you get more, larger and earlier blooms by FALL PLANTING of STAR ROSES - guaranteed to bloom, or money back—for $1, we send two 2-yr. FIELD-GROWN plants—1 each of
★ Grenoble. Great double blooms of vivid scarlet. Long stems. $1.ea.
★ Sister Therese. Daffodil-yellow. Chalice-shaped buds . . . . . $1.ea.

Send for catalog

Send $1, for BOTH of these fragrant everblooming roses, POSTPAID. Ask for new catalog "FALL GUIDE to STAR ROSES," showing finest rose creations of Europe and America. Sent free.

CONARD-PYLE CO. Robt. Pyle, Pres.
WEST GROVE 258—PENNA.

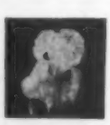
GUARANTEED TO BLOOM

12 PEONIES $1.25

Beautiful double varieties. Each different. Strong, healthy roots. Colors perfectly balanced. Reds, whites, pinks. Will greet you each spring as long as you live, even if you neglect them. All labeled. A beautiful variety from France free with this collection.

30 IRISES $1.25

One each of 30 beautiful varieties. A rainbow of colors. Pinks, whites, yellows, purples. All labeled. A very odd and beautiful variety from France free with this collection.



We pay postage
HOME GARDEN CO. Box A. Lysander, N. Y.

$ Dollar Ideas $

We are desirous of publishing the useful dollar ideas submitted by readers just as quickly as space will permit. But, due to the great number on hand, we must request that no more ideas be submitted until the supply has been used up, when we shall publish a request for more. We cannot enter into correspondence regarding material submitted, nor can we return any rejected copy

Seal the Flavor In

Here is a tip that any woman will be glad to have if she likes good coffee. When you make your coffee put oil paper in the spout and keep it there keeping the strength of your coffee in the percolator or coffee pot, instead of in the house, and your coffee is delicious. Try it. Mrs. A. E. Oliver, Lebanon, Missouri.

Pewter Fruit Bowls

Fit a piece of waxed paper into your pewter fruit bowl to prevent stains. Mrs. R. L. Curnes, St. Albans, W. Va.

Roasting Wieners

When you are on a picnic and want to roast wieners for a crowd, roast them in a wire corn-popper. They still have the roasted flavor, and you do not have to worry that they will fall in the fire. K. L., Menomonie, Wisc.

Ivory Knife Handles

Can be restored to their former whiteness by rubbing with turpentine. Ann B. Sleeper, Brookline, Mass.

To Remove Ink Spots On Rugs

Take three tablespoonfuls baking soda to one quart lukewarm water. Saturate spot well with water and soda and use several clean cloths to mop it up. Not a trace of ink remains no matter how old a spot it is. Mrs. E. M. Gann, Williamsport, Pennsylvania.

Bird bath made by Mrs. M. E. Wright

Homemade Bird Bath
(Illustrated above)

For my bird bath I used an old gray earthenware lid and, for the pedestal a 3½-inch hollow tile, 36 inches high. I placed a broom stick and some small blocks inside the tile to hold it upright and inverted the lid on top. The lid holds 3 quarts of water and is 2½ inches deep when filled. I placed the bird bath in the center of my rose bed—thus giving the birds greater safety from cats. Mrs. M. E. Wright, Ravenna, Ohio.

Fruit Stains On Colored Table Linen

If the linen is stretched over a bowl and hot water poured slowly through, all fruit stains will disappear. Tea and coffee stains may be removed the same way. The use of any bleaching agent is likely to remove the color of the cloth as well. Mrs. Henry E. Werst, West Orange, N. J.

Clean Blinds

For those who have trouble keeping the lower edge on a cream or any light-colored window blind, free from soil, try enameling the lower edge of the blind and then when it becomes soiled from handling, it can be easily washed. Mrs. Carl A. Fox, Halifax, N. S.

To Remove Soot from Carpets

If soot falls upon carpet or rug, do not sweep until it has been covered by sprinkling thickly with dry salt. Soot can then be swept up properly and not a stain or smear will be left. Mrs. B. C. Morris, Winnsboro, S. C.

Get Up Steam!

When I want to clean the walls and ceiling of my bathroom, which is painted, I see that the water is very hot in the boiler. Then I turn on a tubful into the tub and close the door for a few minutes until the steam is everywhere—I can then wipe off walls and ceiling in a few minutes, and they are perfectly clean and shiny. Mrs. W. E. Carter, Canton, N. C.

Sticky Little Fingers

A square of cellophane cut in attractive designs and fastened under the light switch plates, will keep the wallpaper clean around the switches. Mrs. E. A. Knapp, Kent, Ohio.

Gold Leaf Frames

The old-fashioned gold leaf frames of our grandmother's day should never be cleaned with any gritty powder. If you will cut an onion in half, rub it gently over the surface, and then wipe the resulting moisture from the frame with a soft lintless cloth, you will find your frames greatly improved. A brush dipped in onion juice will clean out the deeper places. Mrs. Andrew Eugene Wilson, McLeansboro, Ill.

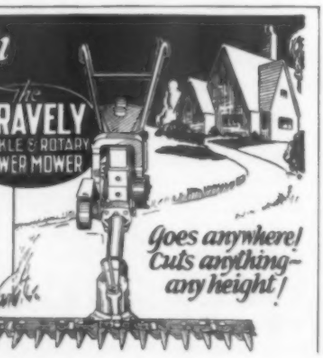
Keeping Linens White

Instead of wrapping linens in blue paper to keep them white, keep them in a drawer that has been painted blue inside. This is as effective as the paper, more convenient and more lasting. Eloise Vidal, Philadelphia, Pa.

Cleaning Parchment Shades

Parchment, or imitation parchment, lamp shades can be cleaned satisfactorily and will retain their original lovely gloss if wiped off occasionally with milk. Mrs. James T. Corboy, Erie, Pennsylvania.

When it's too high for others, get the GRAVELY SICKLE & ROTARY POWER MOWER



A Powerful, Sickle Type Mower, Interchangeable with Rotary Mower, that Solves EVERY Mowing Problem. A Postcard Brings Free Booklet.

GRAVELY MOTOR PLOW & CULTIVATOR CO.
DUNBAR, WEST VA.

Goes anywhere! Cuts anything—any height!

WORLD-FAMED DELPHINIUMS

12 R. H. S. Gold medals—an unequalled record—and 3 First prizes in the 3 principal classes, British Delphinium Show, 1929 to 1933 inclusive.

Seed choicest mixed $0.60 per pkt.

	6 vars.	12 vars.
Collections	$1.00	$2.00

BLACKMORE & LANGDON
BATH ENGLAND

Next year's pansy border

Agatha R. McGivern

IF YOU don't get pleasure from the feel of wind on your face, from the thrill of the warm, fragrant earth on your fingers, don't make a Pansy border. The Pansy border takes some thought and more work than the commonplace border of Petunia and Alyssum, but it also rewards one with exquisite beauty.

Along one side of my home the terrace is held up by a low stone wall. It gets the morning sun and is shaded by the house in the afternoon. I have found this is an ideal place for the pansy border.

One must begin now in late summer for next year's border, remembering the special requirements of the Pansy. It must have partial shade, it needs deep loam and it requires much water.

Buy seed from a reliable seed house—and then get the best strain procurable. I have been using giant Pansies in separate colors. I transplant in color rows, blending my colors from dark to light, using Giant Mercury, a black frilled in back row, in front of it Vulcan, a red and black; next, Cardinal, a bright red; then Eros, a brown; Golden Gun, a brown and yellow; Purple Emperor William, navy and purple; Mauve Queen, light blue; Golden Yellow; and in front Snow Queen.

Plant the seed during August or September in rich garden beds which have been raised to secure good drainage, or plant the seed in coldframes. When plants are large enough, thin, so that the plants will stand not closer than four to six inches each way. Cover the bed with a light protection of leaves or straw if you live north of St. Louis or Cincinnati. If you are south of this the plants can be transplanted immediately to border. During mild weather tilt sash of the coldframe to admit light and fresh air.

After the mulch has been removed in spring, and the border has been made rich with plenty of rotted manure, transplant the Pansies. Plant not closer than eight or ten inches away. Keep the plants well watered, keep the soil loose, keep the faded flowers clipped. Pick them often. Give your neighbors and friends bowls of flower faces.

The Pansy has one or two insect enemies. One is the violet sawfly. The caterpillars of the sawfly frequently feed on the leaves. Examine the soil or lower leaves of the plants for bluish black, smooth larvae about half an inch long, conspicuously marked with white spots on back and sides. In the earliest stages the larvae eat holes in leaves and may completely defoliate the plant. Wire worms some times destroy the roots. They can be baited at night with molasses mixed with arsenic.

Plant your Pansy border in partial shade, plant it in deep rich loam and give it plenty of water. Pick the flowers and it will be a success.

HAS HOT AND DRY WEATHER PRACTICALLY RUINED YOUR LAWN?

Start in right now to revive it by planting SCOTT'S CREEPING BENT. You will be more than pleased with its rich, thick, healthy appearance by next spring. Herman Reubel, St. Louis, Mo., writes "My CREEPING BENT Lawn has withstood the terrifically hot and dry weather splendidly"; C. M. Marker, Columbus, Ohio, says, "My BENT LAWN is just lovely this year. It certainly has withstood the unfavorable weather." Mr. M. H. Quinlan, Laureiton, L. I., N. Y., writes, "My CREEPING BENT Lawn is wonderful." Our free booklet, "BENT LAWNS," will give you the secret of beautiful lawns. Write for your copy today.

free!

FALL IS THE BEST TIME TO PLANT

O. M. SCOTT and SONS CO.
3475 Main Street Marysville, Ohio

Vaughan's Rainbow Garden of Giant Tulips
50 BULBS
5 Each of Ten Named Varieties, $2.00

OUR Rainbow Garden of Giant Tulips is famous for its varied beauty. This year it will consist of the following ten varieties, recognized as among the finest known.

Bartigon, fiery crimson.
Princess Elizabeth, soft rose-pink.
Mme. Krelage, light pink.
Inglescombe Yellow, "The Yellow Darwin."
Bronze Queen, golden bronze.
Panorama, giant mahogany.
Louis XIV, largest of all purple and gold.
Philippe De Commines, velvety dark violet.
Bleu Aimable, violet-purple.
Farncombe Sanders, rose-scarlet.

Complete Fall Catalog Mailed Free

VAUGHAN'S SEED STORE
10 W. Randolph St., Chicago — 47 Barclay St., New York

SPECIAL POSTPAID OFFERS!
PLANT NOW—
AUTUMN FLOWERING CROCUSES
Speciosus, Zonatus
25 per 85c
100 per $3.00
BUY NOW—
100 GIANT DARWIN TULIPS: 10 separate colors $4.00; Rainbow Mixture $3.25.
25 HYACINTHS, $2.20 50 MULTIPLYING DAFFODILS, $1.45.
CROCUSES, GRAPE HYACINTHS, DUTCH IRIS, CHIONODOXA, or SCILLAS, $1.50 per 100.
STASSEN FLORAL GARDENS, Inc.
Box 22, Roslyn Heights, N. Y.
FREE—*Send for New profusely illustrated gravure CATALOG of Stassen's Holland Bulbs*

PEONY ARISTOCRATS
for your yards and gardens. Only best of old and new varieties, at attractive prices. Our catalog names best commercial cut-flower varieties, and gives valuable planting and growing instructions.
HARMEL PEONY COMPANY
Growers of Fine Peonies since 1911
Berlin, Maryland

Rarest Flowering Bulbs
Charming hardy kinds that will make your garden unusual but delightful. Butterfly Tulip, Crimson Satin Flower, Foxtail Lily, Pink Trillium, Blue Star Flower, Camassia and others as different.
Write Dept. E for interesting catalog.
REX. D. PEARCE
Merchantville New Jersey

FOR FALL PLANTING
10 Tenuifolium Lily, 2 yr. $1.00
8 Regal Lily, 5 to 6" $1.00
4 Yellow Lady Slippers $1.00
10 Jack-in-the-Pulpit $1.00
10 Bloodroot $1.00
10 Sedums Assorted $1.00
Lily, Rock Plant, and Wild Flower catalog on request.
THE LEHMAN GARDENS
6th Avenue Faribault, Minn.

Foundation planting

[*Continued from page 205*]

Column Cypress flanked by Evergreen Burningbush (Euonymus japonicus).

Corners of front section: C—Showy Border Forsythia (Forsythia intermedia spectabilis). M—Cotoneaster perneyi or Franchet Cotoneaster.

Right end: C—Himalaya Lilac (Syringa villosa). M—Strawberry Tree (Arbutus unedo) or Franchet Cotoneaster.

House type No. 6.—House color cream or white.

Vertical accents: C—White Fir (Abies concolor). M—Scarab Cypress.

Corners: C—Japanese Yew and Fragrant Viburnum (Viburnum carlesi). M—Laurustinus and Glossy Abelia.

Plant Types

IN COLD-WINTERED NORTHERN STATES:

Rounded Forms—Japanese Barberry, several Privets, particularly Regel, Globe Arborvitae, Vanhoutte Spirea and Mugho Pine.

Low Bushy Types—Japanese Barberry, Snowberry, Fragrant Viburnum, Bush Honeysuckles (except the Amur), Deutzias, deciduous Cotoneasters, and many others if judiciously pruned.

High Bushy Types—Lilacs, the less showy or woodsy Viburnums such as the Doublefile, the Amur and Ibota and European Privets, the Belle, Morrow and Tatarian Honeysuckles.

Vertical Accents—Several varieties of Arborvitae, the pyramidal or columnar varieties of Juniper, and some Firs such as the White if pruned enough to keep in shape. As a general rule

THE WEEDS HAVE GROWN—
Now they will SEED themselves!

Act quickly, if you would save your lawn from another season of contamination. Dust it over with the new ADCO WEED-KILLER for LAWNS, a pound to each hundred square feet, and watch the weeds wither and die. The grass will become thicker, greener, more luxuriant than ever. One application will accomplish more than a month's hard labor digging out the pests.

ADCO WEED-KILLER for LAWNS is new. Ask your seed or hardware dealer for it. If he hasn't it in stock yet, send us $1.00 for a 3-lb. can, postpaid, or better, $3.75 for a 25-lb. bag F. O. B. Simple directions with each.

ADCO, CARLISLE, PENNSYLVANIA
Makers also of the famous "ADCO," which turns farm and garden rubbish into rich organic manure *without animals.* Send for "Artificial Manure and How to Make It," FREE.

that her party will be a *success* because the decorations are

CALART
Hand-made flowers

Leading decorators say: "Use CALART Flowers—a simple and inexpensive way to beautify your home—there are bountiful varieties and colors to harmonize with any setting—imperishable beauty which wins for them a permanent place in smartest homes."

SOLD BY LEADING DEPARTMENT STORES AND GIFT SHOPS EVERYWHERE

CALIFORNIA ART FLOWER CO. PROVIDENCE, R.I. — A Genuine CALART CREATION

Replace Your Old Rugs at 1/2 the Cost.

BIG FREE COLOR BOOK Tells How.

Charming OLD CAPE COD DESIGNS and Oriental Patterns, Rich Blends, Plain Colors

You Can't Get Rugs Like These in Stores—They're not ordinary, thin, one-sided rugs, but rugged, deep textured, firmly woven, full bodied, ***seamless*** and ***reversible*** Olson Rugs that are twice as rich and soft underfoot.

Send Old Rugs, Carpets, Clothing

It's all so easy. **JUST PHONE** the Railway Express to call at your door, or ship by freight at our expense.

You Risk Nothing

Free Book describes our *patented process* of shredding, steaming, sterilizing, merging, bleaching, respinning, dyeing and weaving. Over two million customers. Gold Bond Guarantee. Factory-to-you. We have no agents.

Our 60th Anniversary

Money back if you don't say: *"Richest looking rugs I've ever seen for so little money."*

FREE *60 Page Book on Rugs & Decorating* **In Color**

Mail Coupon or Post Card

OLSON RUG CO.

CHICAGO NEW YORK SAN FRANCISCO

Mail to 2800 N. Crawford Av., Chicago, N-22

Gentlemen: Mail Money-Saving Rug Book, Free, and full information to

Name .....

Address .....

Town ..... *State* .....

COPYRIGHT 1934, OLSON RUG CO.

the oddities and the yellow and blue types attract too much attention to themselves and are difficult to combine with other plants.

IN MILD CLIMATES:

Rounded Forms—Box, Laurels, Laurustinus, English Yew, the Japanese and Glossy Privets.

Low Bushy Types—Abelia, Darwin and Wilson Barberries, Box, Evergreen Burningbush, Franchet and other Cotoneasters, Japanese Aucuba, Box, and Privet Honeysuckle.

Tall Bushy Types—English and Portugal Laurels, Japanese and Glossy Privets, the Leatherleaf Viburnum and the Low Photinia.

Vertical Accents—Irish Yew, Lawson Cypresses and other upright Chamaecyparises and Thuyas.

The Vanhoutte Spirea is an excellent plant which has been included under the head of Rounded Forms. It is in disfavor largely because it has been too commonly planted and is indeed difficult to use except for accent purposes because of the disjointing effect of its intensely white bloom. This criticism applies also to the Snowballs, some of the Mockoranges and other shrubs having white blooms. The Showy Border Forsythia (Forsythia intermedia spectabilis) has a good form and a fine, soft yellow bloom but its brilliant display when spotted into a foundation planting requires that it be cautiously planted and in balanced relationship if it is to be used. Lilacs have a refined foliage character and a good leaf color throughout the year. The soft blue shades are the most attractive for foundation planting. The flowers of the Japanese Flowering Quince are rarely offensive in a foundation planting but the plant is often hard to use because of the irregularity of its branching and open winter effect. The undecided foliage color of Weigela and generally rather coarse habit of growth do not recommend it for house front use although the soft pink blossom of some varieties was at times used attractively. Rhododendrons and Azaleas will allow no competition. They are best when giving a show of their own in the garden.

HOUSE TYPES AND THEIR PLANTING

[*Continued from page 205*]

basement wall. The low, main cornice and the long dormer give a strong horizontal character to the elevation. Low, horizontal front planting screens the foundation line and harmonizes with the general horizontal feeling. The vertical entrance accents add a relief note in contrast to the horizontal. The recessed wing has been allowed to come to earth as the basement wall will not be so conspicuous in this section.

6. This is the tall, pillared Colonial type in good balance and requiring not a great deal of planting. A vertical repetition of the columns is suggested with the front corners softened with rounding, horizontal masses.

Canny canning

[*Continued from page 223*]

satisfactorily I have a problem on my hands. The amount of canned goods I buy is carefully regulated to my available storage space too. I watch for canned goods sales. When prices drop I buy a carefully calculated supply of the brands I have learned to prefer. This in no way keeps me from being alert to new things that come on the market.

So the irreducible minimum of delicious home-canned foods find their way each year into my canny canning program—a program so carefully managed that it scarcely creates a ripple in my household routine, yet which provides a delightful variety to that ever-present and important problem of three meals a day.

Open a closet door

[*Continued from page 247*]

That sorely needed storage space will often be discovered, either at the side or rear of the odd and large closet. In such space can be built a closet within a closet holding a multitude of articles. If it be shelves that are needed they will best be supported on the easily attached, adjustable, metal shelf hangers. Here's an excellent place for a cedar closet (Note: the more cedar the more protection; floor walls, ceiling and shelves should all be of this wood). Nor need the front part of the closet be sacrificed for the rear, for with the modern closet hardware it can be made to hold as much as ever, almost. There is a hook or a bracket for any space that will accommodate a clothes hanger.

OMISSIONS

We regret very much that credit was not given to Mr. Anthony Wayne Geissinger who designed the lily pool shown in the upper right-hand corner on page 96 of the July issue. This pool is in the garden of Mr. and Mrs. Geissinger at Columbus, Ohio.

The photographs illustrating the article "Cooking in the Carolina Blue Ridge" on page 105 of the July issue were used by courtesy of the Bayard Wootten Studio. We regret this omission.

Learn to be CHARMING

MARGERY WILSON

America's authority on Charm. Personal adviser to eminent women in all walks of life.

Distinguished Tributes

NORMA SHEARER *writes:* "To capture the elusive spirit of Charm and analyze it for personal cultivation, as you have done, is indeed a boon to all who wish to enhance their power."

RUTH CHATTERTON *writes:* "Margery Wilson's Charm is all that the title implies and more."

MARY PICKFORD *writes:* "You are dealing with a subject close to every woman's heart and you have handled it delightfully."

RUPERT HUGHES *writes:* "You have solved the true mysteries of Charm. People who will follow your advice will have charm and enjoy its mystic powers."

A BOOKLET—WITHOUT COST

"The Smart Point of View"

HOW much Charm have you? Just what impression *do* you make? Grade yourself with Margery Wilson's "Charm-Test." This interesting self-analysis chart reveals your various personal qualities by which others judge you. The "Charm-Test," together with Miss Wilson's Booklet, "The Smart Point of View," will be sent to you without cost or obligation. This offer is made to acquaint you with the effectiveness of Margery Wilson's personalized training by correspondence.

A Finishing School at Home

In your own home, under the sympathetic guidance of this distinguished teacher, you learn the art of exquisite self-expression—how to walk, how to talk, how to acquire poise and presence, how to project your personality effectively—to enhance your appeal. Margery Wilson makes tangible the elusive elements of Charm and gives you social ease, charming manners, finish, grace—the smart point of view.

To receive the Booklet and the "Charm-Test" write to:

MARGERY WILSON

1148 FIFTH AVENUE, 30-J NEW YORK, N. Y.

THE COUNTRY LIFE PRESS, GARDEN CITY, NEW YORK